

The School Musician

25¢
A COPY
\$2.00
A YEAR

UNIVERSITY
SEP 17 1948

LIBRARY

LIBRARY

UNIVERSITY



NEW *Choral Section*
Starts in this issue.
Edited by Dr. Frederic Fay Swift.

September 1948

*Learn to Play * Learn to Sing*

ML 1
53
v. 20

A

mbassador

BRASSES



F. E. Olds & Son proudly present
AMBASSADOR BRASSES—new type student
instruments. Olds fine craftsmanship is
combined with sturdy construction, balanced
styling and unusual tonal qualities to
produce brasses comparable to professional
models and designed primarily for
the younger musicians.



MADE BY
F. E. OLDS & SON, LOS ANGELES, CALIF.

Completely **NEW**.. and revolutionary..

CONN 28M



Constellation

ALTO SAXOPHONE

NEW

IN BORE AND TONE...

From tip of mouthpiece to rim of bell, an entirely new bore gives musicians a "modern" tone quality that is clear and radiant, brilliant and velvety... a pure, rich and harmonious blend of over-tones throughout the entire range.

IN DOUBLE VENTED OCTAVE REGISTER...

One of the most important developments in saxophone history!... Two octave keys mounted on single key arm, work automatically when octave key is depressed. Result: easier, more even response in heretofore imperfect upper registers. No "stuffy" middle D or "thin" G and G#. Intonation vastly superior to anything else on the market.

IN LIGHTNING KEY ACTION...

Completely new mechanism features "live power" in all keys through uniform direction and travel, natural spacing under fingers and specially designed, long, light springs. New positive key stops; new pads and flat pad cups; new, long cross hinges.

IN EASE OF FINGERING...

New, comfortable plateau for left hand thumb... new design table keys for little finger left hand... new large finger pearls... new clarinet type spatule for high F key, first finger left hand... new right hand key mechanism for making F#.

IN STYLING AND ACTION...

The last word in appearance and functional design for easy, fast action and modern tone quality. The finest alto sax ever built. Acoustically new... Mechanically new... Style-wise new.

CREATED AND PRODUCED EXCLUSIVELY BY
CONN BAND INSTRUMENT DIVISION
C. G. CONN LTD., ELKHART, INDIANA

Send FOR 28M LITERATURE

See your Conn dealer, or write for folder illustrating and describing all the important features and advantages of this new, all-new CONSTELLATION. Address Dept. 942.





HOLTON COLLEGIATE
The Leader in
Popularly Priced
Band Instruments

**FOR ECONOMY,
PERFORMANCE,
LONGER LIFE . . . CHOOSE**

HOLTON *Collegiate* **BAND INSTRUMENTS**

You get far greater value per dollar in Holton COLLEGIATE Band Instruments . . . value in instrument quality and performance that helps you to faster teaching, improved musicianship, greater student interest and enthusiasm.

See your HOLTON dealer and try the new models. You'll quickly appreciate the richer, fuller tone . . . greater ease of blowing . . . simple, positive valve construction and accurate tuning. These qualities combine to make HOLTON COLLEGIATES set high standards for modern band performance.

Once you've compared their superior performance and plus values, you, too, will be satisfied only with HOLTON COLLEGIATE instruments in your bands.

Place your orders now for the new school year. Check and return the coupon below for literature and the name of your nearest Holton Dealer.

Frank HOLTON & Co.

326 CHURCH ST., ELKHORN, WIS.

Please forward information on Holton COLLEGIATE instruments, and name of nearest Holton dealer.

Name.....

Address.....

Frank HOLTON & Co.

326 CHURCH STREET

ELKHORN, WISCONSIN



Announcing
THE FINEST

THE NEW
BUESCHER
True Tone

Lightweight **"400" TRUMPET**

MADE BY MASTERS



PLAYED BY ARTISTS



The dream of every trumpeter artist has now come true. Today... manufacturing perfection of a "400" quality *lightweight* trumpet has been achieved by Buescher craftsmen!

You'll like it the instant you get it in your hands. It's so light... so perfectly balanced... so easy to hold. And your fingers fit so naturally on the larger, scientifically spaced keys.

But the real thrill comes in testing its tonal quality and the lightning fast action of its Micro-Master valves. *Here is un-*

matched performance for you. Its large bore with tone-tapered mouthpiece gives you complete mastery of tonal color from velvet soft to full fortissimo. And here, at last, is a lightweight trumpet that you cannot overblow!

Many have tried to develop a trumpet like this, many times. None has ever reached such heights of perfection. **THIS** is the trumpet that heralds a new era in playing ease and beauty. By all means see it at your Buescher dealers at your first opportunity.

BUESCHER BAND INSTRUMENT CO. • Elkhart, Indiana

designed for nearly
TWICE THE VOLUME
...and better tone!

PRECISION
A-440 TUNING...
FINER
INTONATION

KEYS CLOSER
TOGETHER...
EASY TO
REACH

NO REGISTER
KEY
LINKAGE
BETWEEN TOP
AND LOWER
JOINTS

POWER-FORGED
NICKEL SILVER
KEYS



the entirely new
LEBLANC
ALTO CLARINET

FROM PARIS, FRANCE comes a new
alto clarinet... so greatly
improved that its performance
is almost unbelievable! An
instrument with a fuller, richer
tone and nearly twice the volume.
An alto clarinet so easy
to play that it permits rapid
techniques hitherto impossible!
It's the new Leblanc... now
available through music
stores that feature the complete
line of Leblanc woodwinds.
SEE THIS NEW ALTO SOON.

Write for free folder and name
of your nearest Leblanc dealer.
G. LEBLANC CO., Kenosha, Wis.

★ Presenting ★ ★ ★



Harold J. Withnell, Astoria, Oregon

He is a native of the roomy state of Oregon. Graduated from Westport High School in 1935. He knew then that his future lay in music and he studied hard at Linfield College, McMinnville, majoring in music, organ and piano, and walked off with his B.A. in 1939.

Harold Withnell has devoted his entire career to date to music counting out those two years in the Air Corps, 1944 to 1946. He did include a little social science along with the band on his first job at Powers. That was in 1939. But in 1941 when he went to Coquille, he became a full-fledged Music Supervisor in charge of all vocal and instrumental music. He was doing a swell job there when Uncle Sam tapped him on the shoulder.

Returning to Coquille after his discharge in January, 1946, he continued his expanding fame until Astoria called him in the fall of 1947 as the Supervisor in Music in their public schools. Yes, Oregon is the state for Harold Withnell. It took a great army to dig him out and then only for two years. He is now working on his M.A. at the University of Idaho which is in Moscow. The only time he sees red is when he hears a school band struggling with a number that is definitely over their heads.

This athletic young man loves to play golf and tennis, two of the safest sports for his precious keyboard fingers. He is married, has one son, Richard Edward now about six years old. He is a man you can watch for a brilliant future in the field of music education.

*"They Are Making
America Musical"*

The
train
of N
pear
1947
befo
conf
sen,
Nort

Publis
Robert

Brass
B. H.
Direc
Centr
Chett



Strin
Eliza
Depa
Univ
Ann



Clar
Alla
Direc
Duke



Ob
Bob
Woo
Den



Ac
Ann
Acc
Aun



On the Cover

The A Cappella choir, the most highly-trained choral group at the University of Montana, makes several public appearances during a school year and in 1947 earned high praise for its program before the Northwest Music Educators' conference in Seattle. Director Gulbrandsen, a graduate of Utah University and Northwestern University, is in charge of choral work at the University.

See Additional Pictures
on Page 26

EDITORIAL BOARD

Publisher
Robert L. Shepherd

Advisory Editors

Brass

B. H. Walker
Director of Band
Central High School,
Chattanooga, Tenn.



Flute

Rex Elton Fair
Department of Music
University of Colorado,
Boulder, Colo.

Strings

Elizabeth A. H. Green
Department of Music Education
University of Michigan,
Ann Arbor, Mich.



Composition, Arranging
C. Wallace Gould
Director, Department of Music
S. State Teachers College,
Springfield, S. D.

Clarinet

Allan H. Bone
Director of Band
Duke University, Durham, N. C.



Percussion

Dr. John Paul Jones
Director, Department of Music
N. E. State College,
Tahlequah, Okla.

Oboe, Bassoon

Bob Organ
Woodwind Instructor
Denver, Colo.



French Horn

Philip W. L. Cox Jr.
Horn Instructor
Portland, Ore.

Accordions

Anna Largent
Accordion Instructor
Aurora, Illinois



The School Musician

28 EAST JACKSON BOULEVARD
CHICAGO 4, ILLINOIS

Edited exclusively for grade and high school musicians
and their directors. Used as a teaching aid and music
motivator in schools and colleges throughout America.

Volume 20, No. 1 September, 1948

C O N T E N T S

They Are Making America Musical.....	6
Harold J. Withnell, Astoria, Oregon	
How We Broke the Age Limit for Our Band.....	8
By Lynn C. Chambers, Appleton City, Missouri	
He Started from Where You Are Right Now. Today his Name, Mark Warnow, is Heard Around the World	10
You May Not Like Jazz, But Your Audience Does..	12
By James E. Handlon, LaBelle, Florida	
Pull Up a Chair, Sit in With the U. S. Air Force Band. (A Clinic)	14
Conducted by Major George S. Howard, Bolling Field, D.C.	
School Music News.....	17-20
Choral Section	21-26
Edited and Managed by Dr. Frederic Fay Swift	
Full Music Education Must Provide Both Vocal and Instrumental Training	
"I Love You Truly"	
Choral Workshop Plan of the Arthur Jordan Conserva- tory of Music	
Music for the Swing Choir	



Learn to Play an Instrument

Regular Monthly Teaching Features

"Your Liberal Education in Music"

The Solo Brass: by B. H. Walker.....	31
Double Reed Classroom: by Bob Organ.....	34
Your Flute Questions: by Rex Elton Fair.....	36
The French Horn: by Phil Cox.....	38
Composing and Arranging: by C. Wallace Gould..	40
Percussion: by John Paul Jones.....	42
Accordions: by Anna Largent.....	44
Your 3,000 Mile Bargain Counter.....	45

Entered as second class matter at the post office at Chicago, Illinois, under
the Act of March 3, 1878. Published monthly except July and August by
the School Musician Publishing Co. Subscription rates: One year,
Domestic, \$2.00. Foreign countries, \$3.50. Single copies, 25c. Robert L.
Shepherd, Editor. Address all editorial and remittance mail to Chicago.



THE SUCCESS of this Appleton City, Missouri, grade school band which reaches down as far as the "Fourth" for its players, upsets all of the theoretical conclusions about age and school grade limitations. Mr. Chambers is a remarkable teacher and director, but even his unique skill cannot be regarded as the sole reason for this exceptional demonstration. Children can easily learn to play standard band instruments and grade school bands like this one will continue to appear in increasing numbers. That is one of the natural expectancies of our more ambitious music education plan.

How We Broke the AGE LIMIT for our Band

● THE PARTING WORDS OF ADVICE given to me by my clarinet teacher at the conservatory, were: "Don't do it! It will shorten your life ten years."

We had been discussing the advisability of my organizing an elementary school band, where I was going as principal of an elementary school, and parttime music teacher. My teacher, a loved and highly-respected, elderly, Italian gentleman had taught music all of his life, and had formed the opinion that children of elementary school age are the hardest age group to instruct. From the standpoint of keeping them quiet, and directing their energies in the right channels, I believe he may have been right, but as far as their learning is concerned, I prefer them to all other age groups. I agree that it takes much patience, but the returns are so satisfying that all else is forgotten.

While my teacher and I were discussing the matter, there was a rap

at the studio door, and a boy about twelve years of age entered. He looked as if he had come from an average home, and was a typical boy of that age.

He informed my teacher that while looking through the attic, his mother had come across the old Albert System clarinet (it creaked in every joint), which he was carrying. It had been his grandfather's instrument, and his mother wanted him to learn to play it. She was entertaining the ladies of her bridge club a week from the next Thursday, and she wanted him to be able to play, "Let Me Call You Sweetheart" for them. He had brought the music along. After explaining to the boy that his schedule

was completely full at that particular time, he turned to me and asked, "Do you see what I mean?"

You will be interested to learn that I did not heed my teacher's advice, but went immediately and organized an elementary school band. I first enlisted the support of my Superintendent, who presented my plans to the Parent-Teachers Association. They agreed to support the band, both financially and morally. They purchased the drums and some of the more expensive instruments, which were rented to the pupils at a very reasonable fee.

I then gave a talent test to all fifth and sixth grade pupils to determine their ratings in pitch, harmony, melod-

By *Lynn C. Chambers*
Supervisor Elementary Music
Appleton City, Missouri, Public Schools

ic mem
seen a t
one-hun
would n
without
cases, a
musical
mental
who r
(which
purchas
parent
grade b
I made
him to
showed
tom in
with m
excepti
outstar
is wel
music,
test di
the boy
was tr
failed
twenty
instru
by his

Phys
consid
result
strum
an un
protru
vious
the tr
want

7
5
3
M
S
S
S

Ed
(Cha

Nam
(F
Thu

1st
w
2nd
w
3rd
w
4th
w

ic memory, and rhythm. I have not seen a test of musical talent which is one-hundred per cent reliable, but I would not attempt to organize a band without giving one. They are, in most cases, a help in finding who is not musical enough to profit by instrumental study. I did not advise any who rated below the superior group (which was the highest rating), to purchase instruments. In one case a parent was so anxious for her fifth grade boy to study an instrument that I made an exception, and permitted him to join the group. The test had showed him to be third from the bottom in a list of fifty pupils, so it was with much reluctance that I made the exception. The boy proved to be the outstanding player in his section, and is well on his way to a career in music, if he wants it. In his case, the test did not prove anything. Perhaps, the boy did not feel well when the test was taken, or for some other reason failed to show up at his best. Out of twenty-seven, who finally purchased instruments, only one failed to profit by his study.

Physical attributes must also be considered, along with the talent test results, in advising pupils which instrument to study. The boy who has an unusually receding lower jaw or protruding upper teeth should, for obvious reasons, be steered away from the trumpet or cornet. One would not want their frailest girl, with thin lips,

"All the rules say that one should not go below the fifth grade for legitimate band material, but in our case there were four fourth grade pupils who begged to be allowed to try for the band. They agreed to abide by the findings of the talent test, and luckily all four made the superior rating. Their progress was not only as good as that of the fifth and sixth grade pupils, but in many ways it was better. Two of these fourth grade students won their school letter in band ahead of any of the sixth grade students."

to play the baritone horn or tuba. The talent test will show those who are good material for drummers, but if one plans to do any marching, it would not be advisable to have the tiniest member of the band for the bass drummer.

After deciding which instrument each pupil was best suited for, and in a few cases convincing a child that a trombone would be as enjoyable as a trumpet, (for sake of balanced instrumentation) the instruments were purchased on a rental-

purchase plan. Under this plan the pupil pays a certain amount down on the instrument and follows this with a monthly rental fee for three months. If, by the end of three months, satisfactory progress has not been made, the instrument is returned and the down payment refunded. In this way an opportunity to learn a good instrument is provided, and if progress is not made, the investment is negligible. We were happy to have to return only one instrument, thanks to careful selection.

All the rules say that one should not go below the fifth grade for legitimate band material, but in our case there were four fourth grade pupils who begged to be allowed to try for the band. They agreed to abide by the findings of the talent test, and luckily all four made the superior rating. Their progress was not only as good as that of the fifth and sixth grade pupils, but in many ways it was better. Two of these fourth grade students won their school letter in band ahead of any of the sixth grade students. Three of these fourth grade pupils played trombone, and in one case, the pupil's arm was too short to reach the seventh position with the slide, but his lip formation, his sense of pitch, and the beautiful quality of tone which he had, more than made up for this. His arm, after all, will grow, and who wants seventh position in the fourth grade, anyway?

We operated our band on the merit system, giving merit points for certain hours of practice, solo and duo playing, and other things. We gave demerits for lack of practice, misbehavior at band practice, et cetera. When a total of 2,000 merit points were

(Please turn to page 46)

MERITS

7 hours practice each week.....	100 points
5 hours practice each week.....	75 points
3 hours practice each week.....	50 points
Membership in other musical organization.....	100 points
Stage Manager for two weeks.....	100 points
Solo or Duo in public.....	100 points
Private lesson on instruments.....	50 points
Student conductor in public.....	300 points

DEMERITS

Unexcused absence from band practice.....	50 points
Forgotten instrument.....	50 points
Less than three hours practice in a week.....	25 points
Less than one hour of practice in a week.....	50 points
Absence from final practice before a concert.....	100 points
Music not returned.....	50 points
Misbehavior in band.....	200 points

Each pupil kept a weekly practice card similar to the following:

(Chambers)

INSTRUMENTAL INSTRUCTION Practice Report

Name Instr'mt

(Report Minutes of Practice for each day, sign and return to Instructor each Thursday.)

	MON.	Tues.	Wed.	Thur.	Fri.	Parent's Signature
1st wk.						
2nd wk.						
3rd wk.						
4th wk.						

He Started from Where You Are Right Now. Today His Name

Mark Warnow is Heard Around the World

● **THERE IS A LEGEND ON RADIO** ROW that if Mark Warnow were to wave his persuasive fingers at an idle fiddle, it would come right back with a chorus of "Stardust." And the story isn't as fantastic as it might seem, Warnow, stocky, dynamic conductor of "Sound Off" heard Mondays over the ABC Network, has been coaxing exceptional music from diversified groups of woodwinds, percussions and brass for some 20 years.

Notwithstanding legend, there is



TOMMY DORSEY and Mark Warnow take a cadenza.

the current fact that Warnow's musical genius, as well as his engaging personality and constant smile, are responsible for the weekly parade of the nation's top feminine vocalists to the guest spot on "Sound Off." Since Mark started the series for the United States Army many months ago, such "name" singers as Peggy Lee, Dinah Shore, Jo Stafford, Ginny Simms, Betty Garrett, Martha Tilton, Kathryn Grayson, Marion Hutton, and the Andrews Sisters have been spotlighted

on the programs, most of more than once. Of course it's a pleasure to sing for Army Recruitment, and they do receive a token of the Army's gratitude, a crested silver cigarette box, but their main desire, to quote the girls, is a chance to sing with "that terrific conductor and his band."

When you look at the record, it's easy to understand. Warnow once played a fiddle on a Staten Island ferry boat, and he conducted also the New York Philharmonic Symphony orchestra at Lewishohn Stadium. He was fired from the band of a Broadway movie theater, and then was brought back with his own orchestra as the featured stage show attraction. He played with Salvation Army street units and at another time was hailed as "the youngest operatic musical director in the world." At present he conducts "Sound Off."

Born in Russia, Warnow came to the United States when he was six years old. His father was a violinist. Thus it was that his seven-year-old son discovered the instrument one day and started scratching on it. Warnow Senior began giving him lessons and when he was 15 years old, Mark was playing in his High School orchestra.

Two years later, to help the family finances, Mark deserted Bach and Beethoven for Irving Berlin and Lew Brown. He joined a dance band, worked at wedding parties, conducted a three-instrument group which played on the ferry boats between New York and Staten Island, joined a Salvation Army unit, a German street band and other musical groups, among them, Joseph Knecht's concert ensemble at the old Waldorf-Astoria. At 18 years, Mark landed on Broadway, conducting the pit orchestras for "The Music Box Revue" and the "Ziegfeld Follies." The same year



PEGGY LEE and the maestro wear expressions that have no bearing on the number they are about to rehearse.

he wound up directing the old Massel Opera Company and was credited with being the youngest operatic musical director in the world.

When the opera company disbanded, Mark became a member of the New York Theater Paramount orchestra. He enjoyed his job as a violinist but he yearned for another conducting chore. He began concentrating on how to sell himself in that role and then, after figuring out a colossal idea for a holiday production number, wangled an opportunity to see Paramount's manager.

"Six minutes. That's all the time you can have for your interview," the secretary told Mark as he entered the executive's office. However, he stayed an hour and a half and came out walking on air. The manager had been most interested in his employee's ideas. So interested, explained Mark, that next day he fired the ambitious lad. That experience taught the

young musician one thing—never ask for a job. Everything that has come his way since has been offered to him.

Mark did reach another cherished goal about this time. In 1924, he made his debut as a concert violinist at Town Hall, New York. He joined the Columbia network in 1928 and was appointed staff conductor of CBS in 1933. His first half-hour production, a musical show, was called "Blue Velvet" and featured unusually beautiful and restful arrangements. Always seeking musical novelties, he was among the first to introduce jazz concertos to radio broadcasts and for a time directed the "Masquerade" program in which famous orchestras and singers were imitated.

During his years in radio, Mark has directed the orchestras for such shows as "We, the People," "The Helen Hayes Theater of the Air," "March of Time," "The John Charles Thomas Program," "The Ed Wynn Show," "The Chrysler Air Show," "Your Hit Parade" and the Borden Show. In addition to his radio chores, Mark conducted the New York Philharmonic Symphony orchestra at Lewisohn Stadium in 1940 and presented his "Ballad for Americans" which received a warm reception from audience and critics alike. He took time out also to produce and supervise the musical comedy, "What's Up" in 1943, and turned out numerous U.S. Treasury transcriptions and records.

Mark, who is married to the former Helen McGowan, lived on a 96-acre farm in Ridgefield, Conn., before his move to the west coast in December, 1946. Now settled in California, Mark



JO STAFFORD reflects a personality here that brings goose-pimples even to Mark Warnow's necktie. Or are those polka-dots?! Miss Stafford has, by the way, developed a technical achievement in her work that should be the envy of every ambitious young musician, and that is her breath control. This accounts for the remarkable smoothness of her singing.

speaks of their French provincial home in San Fernando Valley, "You might know it would be French," Mark said, "since our children are endowed with French names. With plain names like ours, Mark and Helen, my wife could hardly wait to call the girls, Suzanne and Josephine."

Besides his conducting stints, Mark is engaged in composing and arranging music and his favorite indoor sport is dreaming up new show ideas.

His two latest compositions, "Mail America," a military march, and "Love Time," a ballad, recently were aired on his "Sound Off" show.

Five feet, seven inches tall, Mark has dark brown eyes and a shock of dark unruly hair. Most familiar characteristics are his warm smile, terrific enthusiasms for music and musicians and his individual mannerisms when directing his orchestra. His wig-wag system, famous from coast to coast, is his own special way of informing his men and the vocalist that there's something extra coming up in the score. This he accomplished by placing his hand above his ear and waving all four fingers in the direction of the performer whose particular chore is in the offing.

Another Warnowism is the maestro's habit of emptying his coat pockets of pencils, cigarettes, matches, bill fold et al, before he mounts the podium. These he puts in a paper bag and relegates to his associate, Abe Schneider, for safe keeping till after the show. Why does he do it? He's taking no chances on having irrelevant matter join the act as he swings and sways on the stand. It happened to him once, Mark explained, before he realized how his directing gyrations could affect his belongings. "There I stood," he said, grinning, "showering the stage with flying pencils, pens, money and such . . . and guess what the orchestra was playing. 'I've Got Plenty of Nothing!'"

Wesley Bolin—Most likely to succeed

Wesley Bolin, most outstanding school reed artist in Iowa, has just received his diploma. Wesley plays the clarinet, tenor and baritone saxo-

phones and has been a consistent first division winner in state and national regional contests.

"Wes," son of J. W. Bolin, Tipton Iowa farmer, started on clarinet in the eighth grade having been inspired by seeing the High School Band on parade. He progressed very rapidly, spending hours on his instrument, and made the fine Tipton High School Concert Band on clarinet while in the 9th grade. The next summer, Director H. Dale Findley noting his natural abilities for the saxophone inspired him to study the tenor. Wes won first division in every contest he entered including the National Regional. Wesley also prepared solos on the baritone saxophone, winning first divisions. He is a member of the High School Marching Band, Concert Band, Orchestra, Saxophone Quartette and the special school dance band.





The shutter caught a candid in this exposure of the Chambersburg, Pennsylvania High School Rhythm Kids, now twelve years old. (That is, the band, not the kids.) Its director, Philip Young, has contributed frequently to the dance band columns of this magazine. Says "We have a very unusual set-up in our school and I will be glad to correspond with others seeking information about our methods of instruction and the results we have accomplished."

You May Not Like JAZZ But Your Audience Does

A Reply to Dr. C. R. Garland, (MAY '48)

● NOW JUST A DARN MINUTE Dr. Garland. Aren't you crawling out on a limb and sawing off the branch close to the tree, going off the deep end so to speak?

If I may jump around a bit in answering your article in the May issue of the School Musician, let's start with the P.T.A. I'll bet you a new mouthpiece against a soggy reed that 90% of P.T.A. members read just the type of magazines you mentioned and very few of the other 10% read real classics.

It's the same thing in presenting music to the P.T.A. We played a concert program which included "Schubert's Unfinished Symphony," "Selections from the 'Merry Widow,'" "Old Timer's Waltz," "Jungle Jump," "Charlotte Harbor Stomp." Did they go home talking about the symphony? They did not! The old folks like the

"Old Timer's Waltz," which is based on popular music, but everyone talked about the swing numbers.

We didn't program a swing number for our next concert, but when we had finished, there were so many requests, that we had to play one as an encore before the band could pack up.

If you have ever used a good swing arrangement on a program, comb the long hair back out of your eyes, check over a few programs and I believe you will remember that the swing numbers were the hit of the program. Now for American folk music.

My conception of folk music is music which is sung in the homes of the people. Are American babies rocked to sleep to something like "Brahms' Lullaby," or "Swanee River," or "Old Folks at Home?" Hardly! Mama sings them a popular tune in a slow tempo which used to be called a ballad, and

before they are old enough to go to school, they sing the same type of music. You won't hear a German, French, or Italian youngster singing



YES, I'M a Brahms man at heart but I wrote Jungle Jump to the tempo of the age in which we live. Public acceptance is the best justification for this type of music. By the way Jungle Jump is published by Neil Kjos. If you play it right I'll bet a \$10 hat it's the hit of your next concert.

By *James E. Handlon*

Director of School Music
LaBelle, Florida

the same music for it is strictly American.

If I may quote a sentence from your article, "A band can't make a good swing number sound right anyway, because it doesn't have the right kind of instruments and rhythm."

Oh! Come, come, Dr. Garland. A dance band usually consists of 2 alto and two tenor sax (who double clarinet), 3 trumpets, 2 trombones, piano, bass, guitar and drums.

Let's drop piano, guitar, and as only large school bands use them, string bass, then pick it up from there. A school band not only has that sax section, but adds a baritone and often a bass sax and instead of doubling, has a full clarinet section, plus oboe, bassoon, alto and bass clarinets, and where a dance band has one drummer, a school band has several, plus tympani.

It not only has trumpets, but a cornet section. It also has more trombone and baritones beside, for extra voicing.

Jungle Jump opens with one tympani, then the other, then bass drum, then tom-tom. Four persons playing four different rhythms. Can a lone drummer of a dance band play four different rhythms at one time?

Inasmuch as dance bands playing straight is concerned, there are good and bad dance bands but most of the top sidemen are good musicians. Even Spike Jones plays some very fine introductions tho' I wouldn't attempt to name what follows afterward. Benny Goodman, called the "King of Swing," has given a number of long-haired concerts with a string quartet, and what about Ralph Mendez' recording of "Kitten on the Keys?" He is a brilliant musician.

Now let's take the fun angle of playing swing. I might quote the old adage of "All work and no play." You wouldn't tell a child he must eat only spinach and carrots as they are better for him than pie, or that he must do only calisthenics and not play baseball.

Swing music is pie and cake to a student. He or she may be a good musician with a sincere liking, and deep appreciation of concert music, but kids are naturally full of pep and vinegar and in playing classics there is always a certain amount of restraint and tension.

When playing jazz, they are their natural selves, relaxed, and full of rhythm. Granted, a few band students can play the present professional dance arrangements (which in my estimation, are becoming pretty much over-orchestrated) but they have a heck of a lot of fun trying and they

People used to prize the Debate as one of the classic indications of wisdom, education and character. Well here's a potent retort, right over the back fence, in which the retorter trumps an ace in that robust game of Jazz vs. Classic. Any similarity to the editor's opinion is purely coincidental » » » » » » » » » »

are blowing off steam in a clean healthy way which is an asset in itself.

Very few will try to make a living in a dance band but that type of music is a definite part of their lives, and if they were allowed to play only scales and long tones, which are of course absolutely essential, the majority of them would soon drop music.

Swing music is their cake and after all, Dr. Garland, you wouldn't want to take the cake out of a youngster's hand, would you?

I wouldn't say Swing is the Thing. Scales, long tones, exercises etc. are the thing. I'd say swing is really the Stuff when you're in the mood for it. (And I would rather play Bach than eat a meal.)



"At Boys' Catholic High School" writes Brother Casimir, C.F.X. of Malden, Massachusetts, "we respect The Hi-Liters as a school dance band beyond the amateurish level." They play all the current dance rhythms from polkas to rhumbas. This school offers no musical training and the credit for the skill of these boys belongs entirely to themselves. Instrumentation includes first, second, and third trumpet, four saxophones, piano and drum. Phil La Bonte, director, is front row left. Brother Casimir, moderator, is back row right.



"WE'RE ON the air." This is a studio action shot of the United States Air Force Band, broadcasting from their own home in Bolling Field, Washington, D. C. The word "Band" is here used collectively because the Orchestra and Glee Club are included in this scene. The program called "The Air Force Hour" comes to you over the Mutual Broadcasting System Sunday afternoons, 2:00 to 2:30 Eastern Standard Time. Now that you know many of these players, through their helpful articles in *The SCHOOL MUSICIAN*, and your correspondence with them, listen in, see if you can identify them as they take their solos or their cadenzas.

Pull Up a Chair. Sit in, with the U. S. Air Force Band



This is a Clinic Session

DOUBLE TONGUEING FOR THE BASSOON

By Harry Meuser

Principal Bassoonist,
U.S. Air Forces Band

Double tongueing has been used in playing brass instruments for many years. We find that in the woodwind family it has been in use on the flute and piccolo for many years also. It has been called impossible to use this method of attack on other wind instruments. However, in recent years this impossibility has become possible.

We find that bassoonists such as Hans Meuser, 1st bassoonist of the Cincinnati Symphony, and Frederick Moritz, 1st bassoonist of the Los Angeles Symphony, who are two of the worlds outstanding artists on their instruments, use double tongueing to great perfection.

This type of tongueing makes many an otherwise difficult staccato passage, and perhaps even impossible ones, possible. Also it makes a cumbersome passage sound easy and flowing. I should therefore like to give a brief explanation to the bassoonist who is interested in improving his staccato and technique.

First of all, of course a clean staccato depends as much upon the reed as it does the player. Your reed must be super sensitive and free, to apply double tongueing. We also know that to produce a tone we draw the tongue away from the tips of the reed. This produces the sound of "Ta." We find that when we play a scale, staccato, our tongue can only attack and retract at a given speed. This of course depends upon the individual. Some players have talent for a faster single tongue than others. It matters not how good or bad a staccato may be, the speed can be greatly increased by the use of double tongueing.

A few fundamental pointers can be given in applying double tonguing to the bassoon, but the rest depends entirely upon the individual.

In starting to learn to double tongue it is best to practice only on the reed. Hold the reed in your mouth with the right hand then slowly start the following procedure with the tongue; "Ta-ka-ta-ka." Make these "Ta-ka's" as short as possible. Take your time and do it slowly at first. The "Ka" should emanate from the roof of the mouth by pressing the back part of

the tongue to the roof of the mouth and releasing it quickly.

Sounds simple, doesn't it? Well, you will find it somewhat more difficult than it sounds. As with many things it's all a matter of practice, and more practice. After you feel you have control over the reed, put the reed on the crook and start double tonguing on the open F natural. Then proceed up and down the scale.

There will be many questions arising in regard to this system. Send your questions in and I shall be happy to answer them.

SO YOU PLAY SECOND FIDDLE!

By Charles Granofsky
U.S. Air Forces Band & Orchestra

"I won't play second fiddle to him." This expression is used day in and day out because of the so-called subordinate inflection implied. Most violinists prefer playing first to second. The first carries the melodic line more often than the second, they say. This is true in the lighter classics and waltzes. However, as one progresses to the higher classics where the use of polyphony is used in the construction of the composition, the secondary or alto sections of the orchestra play a corresponding important part in the orchestra. Whereas the first violins play second to none, in the classics the seconds are very often the violins primo. With the modern arrangements we now have in schools, the seconds do not just play up-pa, up-pa, but rather, embellish the firsts with counter melodies.

"A chain is as strong as its weakest link." This holds true with a symphony orchestra where the sections must be balanced for the sake of tonal ensemble. I have played nine years with the National Symphony Orchestra, and I dare say the second violins were no weak link. Of the tenure with this symphony, six years were spent playing first violin and the latter three years playing second violin. When I asked my conductor, Dr. Hans Kindler, why he shifted me to the seconds, he remarked that he merely needed strengthening in the second violins. I have noticed in a few instances, the members of the first violins with no renewal of a contract for the following year, whereas the second violins remained intact.

At times a first violinist may be a brilliant performer and a soloist in his right, yet lack a certain amount of musicianship that a second violinist has acquired. A second violinist ac-

quires a keen harmony sense and develops a sense of rhythm and intonation, providing of course he has some talent and is conscientious enough. He is in the inner part of the orchestra, surrounded by the other sections. He is forever adjusting his intonation and rhythm so as to blend with the other instruments who are duplicating the music that the seconds are playing.

I am now playing the first chair, second violins, with the United States Air Force Band & Symphony Orchestra, under the direction of Major George S. Howard. It is really a symphony of 80 pieces so I do not speak only of what I have experienced, but what I am experiencing at the present time. In our organization I have heard members of the first violin section say they wouldn't like to play second because it is too difficult. After questioning one of them, I discovered why he thought the second violin parts were too difficult. Many times the first and second violins will play a difficult progression together, the seconds playing an octave lower. The first violins will be playing on the E and A strings, while the seconds will be playing on the D and G strings. If you are a violinist you can appreciate the fact that the violin responds more readily on the higher strings than on the lower strings. Furthermore, the firsts sit on the outer fringe of the orchestra, and do not forever have to fight with themselves to be heard. At least they are not as completely engulfed in sound as the seconds. When playing the melodic line on the E string the brilliance of the tone will stand out above the orchestra, which makes it easier for the first violins to hear and humor their tone. The seconds have a more difficult time

of it, especially when they are surrounded by any number of other harmony instruments.

I am thus trying to prove that when playing second violin or viola, one is more or less handicapped, not from a technical standpoint, but from a physical standpoint.

On occasions our Conductor, Major Howard, will bring the second violins to task by asking an individual or desk to play a certain difficult passage alone. Then slightly nervous you say to yourself, "This is the big moment." So you play, "Was it good or bad," you ask yourself afterwards. Well, if a second violinist hasn't been practicing on the side, so that he can be ready to play a difficult running passage, he is going to be caught short. Not too frequently do the seconds have a difficult passage comparable to the firsts, so of course you must practice your parts.

Every violinist has at one time or another, played second violin in an orchestra or ensemble. You really don't know the orchestral repertoire unless you have at great length played the second violin music.

In the Tschikowsky Symphonies the first and second violin music are as different as two unrelated compositions. In the Richard Strauss tone poem, "Don Juan," the music for both sections are very much different. Beethoven, and many other composers are also to be compared the same way.

If you haven't played the second violin music and are familiar with the music of the first, just take the seconds' music home and you'll find what a crossword puzzle it can be. As an added thought, may I add that due to the scores of symphonies that have cropped up during the last few years, string instrumentalists are much in demand. Every fairly large size city will support a symphony orchestra, but very seldom a band.

So violinists, keep your chin up—with your instrument under it, of course—and practice conscientiously.

Your Questions Answered

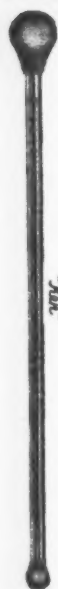


Trumpet

By Robert Markley
Principal Trumpeter,
U.S. Air Forces Band

Q—How can I learn the meaning of foreign music expression markings? How can I learn to observe expression marks on music?

A—There are several good pocket edi-



THREE POPULAR

"Ken" TWIRLING BATONS

Ken KROME SPIRAL

Polished, heavy chrome plate, two spirals to inch. Pear-shaped white rubber head and tip. Lengths—26", 28", 30" and 32". \$3.75

The Original 'Kiddy' Baton

Heavily chrome plated, highly polished spiral shaft (three spirals to inch), white rubber head and tip. 24" length. \$3.75. Plain Krome KIDDY Batons in 22", 26" and 28" lengths. \$3.00

Over A Million
Now In Use!

Ken KROME PLAIN

Perfectly balanced, heavily plated, plain chrome shaft, pear-shaped white rubber head and tip. 26", 28", 30" and 32" lengths. \$3.00

SEE YOUR MUSIC DEALER

Write for complete new catalogue

HERB C. BARGER MFG. CO., Inc.
2773 W. COLFAX AVE., DENVER 4, COLORADO

tions of musical dictionaries, get one and memorize markings in common use. These markings are all guides put in your music to help you. If your playing has reached the stage that you can handle the Worlds Method, Part II, get a copy. You will find a wealth of material in expression marks, tempo signs, etc. in these excellent studies.

Q—I have trouble doing a lip trill. Please explain the best way to learn.

A—The lip trill is a fast trill performed without any change in valve positions. Patience and time are necessary to develop the control and flexibility needed. Arban's Method and the Forty-One Studies of Walter Smith cover all the necessary material. Lip trill is obtained by the combination of the tongue and the lips working together. The actual change in pitch is produced mostly by change in position of the tongue. The lower note of the trill is produced with the tongue in the usual way as in pronouncing Taaa. The higher note is reached by raising the tongue as in Eee. These movements are continued for the duration of the trill.

Q—How can I tell if I have a good trumpet tone?

A—First of all you must decide what type of tone your playing demands. If you expect to do mostly dance playing, you will usually need a tone that penetrates and is brilliant with a resultant sacrifice of tone quality. The same is likely to be true of marching band jobs for your football games. If you are playing in a concert band, or working toward a solo contest, you will want to work for a flexible and singing style of playing. For those of you who may be playing in your school orchestra or your hometown civic symphony, you will want to strive for a purity and quality of tone that is necessary.

Good tone is an elusive thing to visualize, and one that may take a long time to develop. This development depends on the player having a definite conception of what is accepted as being a good tone. This may be reached by careful listening of recordings, the radio or following closely someone whose playing you admire. Every player's tone will assume the personality of himself as he becomes older and meets new situations and experiences. You could not go wrong by trying to copy the most perfect instrument we have, the voice as used in singing. Any wish you may have to play your trumpet must be based on a desire to copy the way you think the music should be sung. Otherwise you will never be an artist expressing an emotion, but rather a mechanic producing a sound.



Trombone By Norman Irvine Principal Trombonist, U.S. Air Forces Band

Q—What clef should a trombonist learn for all around playing?

A—The "complete" trombonist should be able to read the alto, tenor, and bass clefs, plus the B₃ treble clef such as clarinets and trumpets read, and the C treble clef such as the oboes and flutes read. These clefs should be learned as clefs—not as something a "fifth up" or a "tone down" from something else. This facilitates transposing from whichever clef you are reading whenever it becomes

necessary, as it sometimes does in professional playing.

The clefs I have mentioned here should see you through almost any situation, but if you want to go farther take a course in solfeggio, employing the moveable clef. This moveable sign makes a different clef out of each line, and out of each space of the staff. The alto and tenor clefs are examples of it. If you read bass clef and want to play alto sax or E₃ horn parts, you can read them as bass clef by adding three flats to the key signature (or subtract three sharps) and raise the whole thing up an octave. If you read tenor clef, and want to read parts written for B₃ treble clef instruments (tenor sax, trumpet, treble clef baritone, etc.), just add two flats or subtract two sharps, and read it as tenor clef.

Watch out for the notes where the added flats occur, because their naturals become flats and their sharps become naturals! The accidentals on the other notes remain normal. This is confusing at first, but with practice becomes no problem.



Harp By Joe Freni Principal Hornet, U.S. Air Forces Band

Q—What is the easiest way to read parts written for E₃ Horn?

A—The easiest way to read parts written for E₃ Horn is to read everything a whole tone lower. Remember that a tone lower than C is B₃, and a tone lower than F is E₃.

Q—How can I get more facility in the low register?

A—You can gain more technique in the low register simply by practicing your studies an octave lower.

Q—I have a double Horn and wonder if I should use the B Horn in the middle register?

A—There are no set rules for using the B Horn. Some players use it all of the time, others for certain notes only. I use it starting on the E₃ on the top space in going up, and on the E-natural below the staff in going down. Of course from the C-natural to F-natural in the lower register, you must use F Horn.



Flute By Robert Cray Principal Flutist, U.S. Air Forces Band

Q—I have seen flutes with ring keys; why are they used?

A—The open key or French system is generally preferred by professional flutists. It is possible to humor certain tones by sliding the fingers on the open holes and in this system all of the keys are in a line instead of the offset G key. This insures correct hand position.

Q—What are the Paris Conservatory Solos?

A—Each year the graduating students at the Paris Conservatory compete for honors, and the selection played by the first honor student becomes the solo for (Please turn to page 28)

Iowa Holds State Wide Clinic on Band Marching

Eighty-five directors attended the two-day state-wide marching band clinic, held at Drake University in Des Moines, Iowa, July 16th and 17th under the joint sponsorship of the Iowa High School Music Association, the Central Iowa Bandmaster's Association, and Drake University. All phases of the marching band were discussed by Dan Martino, of Ohio University, and Mark Hindsley, of the University of Illinois. The Friday session was devoted entirely to the football show band type of marching. Such topics as formations for low bleachers, music for band shows, charting, side-line playing,

Nebraska Educators Meet in November in Omaha

Omaha, Nebr.—The Nebraska Music Educators Association, consisting of a group of over 500 instrumental and vocal high school educators, will hold their annual clinic on November 18, 19, and 20th, 1948 at the Fontenelle Hotel in Omaha, Nebraska.

This is the first time in the history of this organization that the annual main event has been brought to Omaha. An added feature of the clinic this year will be extensive exhibits of instruments and music which will, of course, be of great interest to visiting music educators.

Third Annual Is Biggest Camp Meeting at Stockton

The Third Annual Pacific Music Camp on the campus of the College of the Pacific was a successful season, bringing to Stockton nearly 200 selected school musicians from 13 western states, a staff of nationally noted conductors, and a schedule of 15 principal public concert events.

During the six weeks of the camp, the big symphony orchestra, concert band, all-camp-chorus, and Cathedral Choir gave Sunday concerts at the Pacific Auditorium.

A highlight of the annual camp this year was a coast-to-coast network show, aired from the campus and featuring selected talent from the ranks of the Music Camp students.

Among the noted musicians who appeared as guest conductors during the six week period were Vladimir Bakaleinikoff, conductor of the Pittsburgh Symphony and his brother, Constantin, music director for the RKO Studios in Hollywood; Pattee Evenson, noted trumpeter with the Rochester Philharmonic and director of the Eastman School of Music Symphonic Band; Peter W. Dykema, beloved American music educator and choral leader of Columbia University; Leo Kopp, former Chicago opera conductor; George F. Barr, Sacramento Philharmonic conductor; Frank Mancini, noted Modesto band director; and Frank Thorton Smith, Stockton choral leader.



double band shows, "extra stuff and junk", and ideas for routines were discussed. Dan Martino presented 220 ideas for the high school marching band. Baton twirling fundamentals were demonstrated by Gordon McClean, Drake University drum major.

Fundamentals and marching rudiments were discussed Saturday morning by Mark Hindsley including such topics as parade tactics, drum majors, equipment and contest marching. A demonstration at the Drake field house in the afternoon with Mark Hindsley as the "drill master" and the visiting band directors acting as the "guinea pigs", highlighted the afternoon session. The rudiments and fundamentals of marching that were discussed in the morning were put into actual practice by

the directors in the afternoon demonstration.

The "use of drums in the marching band" was discussed and demonstrated by Ariel Cross of Shenandoah.

One of the most valuable features of the clinic was the exchange of ideas. Each director was asked to contribute one successful band show that he had used. In return, a composite list of all band shows contributed was made and mailed to each director submitting one.

L. Rush Hughes Moves to New Podium in New Mexico

Raton, N. M.—Coming here from the Portland, Indiana Public Schools is L. Rush Hughes as Director of Instrumental Music. Mr. Hughes has his B. S. degree from the Indiana State Teachers College, Terre Haute, and his Master in Education from Ball State Teachers College, Muncie, Indiana. His brother, David Hughes, has been Director of Instrumental Music at Elkhart, Indiana for many years but has now moved to the Arthur Jordan Conservatory in Indianapolis.

Shaw Builds Superior Band in 2 Years



By the way, here's the latest picture of the Gauley Bridge High School Band, made just before leaving for the State Band Festival, in Huntington, West Virginia, last May 6, 8 and 8th, where they took a Rating of First Division, Superior. This group was re-organized in the Fall of 1946 after a lapse of three years due to the War, when that great young school Bandmaster A. W. Shaw transferred here after ten years in Clarksburg, West Virginia.

Ortiz to San Diego

San Diego, Calif.—Edward Ortiz, Jr., well known to SCHOOL MUSICIAN readers, has worked out with music director, Mr. Zimmerman, what might be regarded as a dream of a job. Mr. Ortiz is to be director of bands in the Point Loma Schools and have three bands in the Junior High School and the advanced band in the Senior High School. These schools are close together and Maestro Ortiz retains his beautiful home on the same street and exactly in the middle between them.

Bainum Gives Us the Bird



If you ever see a Cardinal as big as this, eating worms on your football gridiron, call your doctor. In fact that's what this bird wanted to do after swallowing the 11-Star creeper. But the animation was better than a Puppet Show, and look,—no strings. (Charts from Bainum's mimeo guide book shown elsewhere.)

Famous Ringmaster of the Performing Band Makes His Creations do Tricks in the Dark

Chicago, Illinois—At least a hundred and one thousand music-eared fans sweltered into Soldier Field, Friday night, August 20th, to see "The Greatest Band Show on Earth" organized, drilled and directed by Glenn Cliff Bainum of Northwestern University. About two hundred twenty more came to see the alleged Football Game.

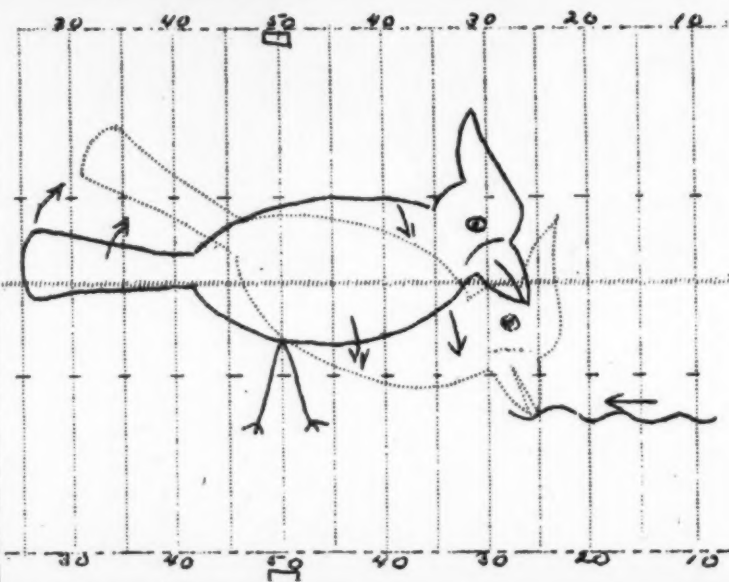
Bainum recruited his 200 volunteer players from 50 different colleges and universities, wrote the marching script with such infinite detail that a blind man could have performed the maneuvers after one rehearsal, arranged special music and brought his 13th All Star Band to a fantastic triumph that proved that number to be lucky.

Originator of the night show in which lights are used to fully outline instruments and players, Mr. Bainum has developed a technique in animated formations which is second only to his secret trick of directing in the dark, a band scattered over the entire gridiron, keeping them in perfect musical cadence throughout the program. His Performing Animal formations bewilder even himself.

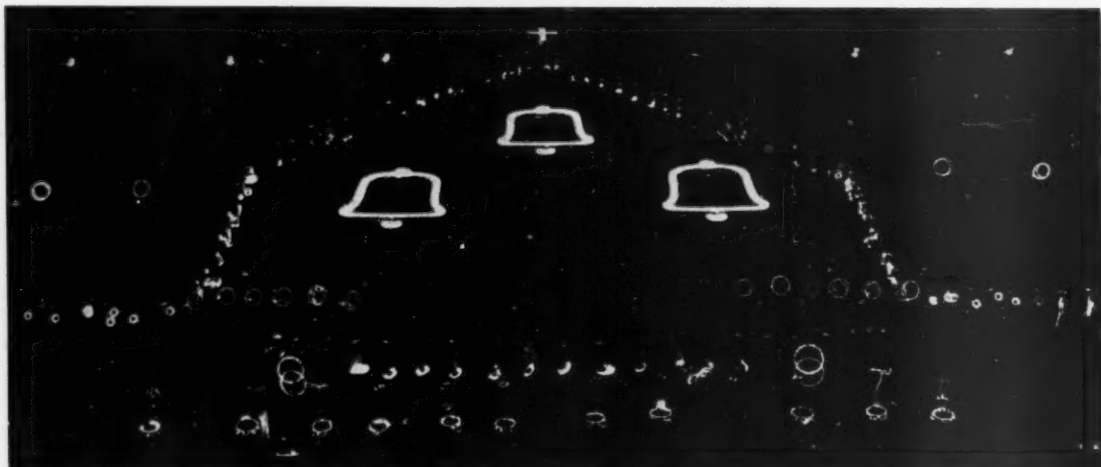
Amazer of this year's show was his worm-eating Cardinal. The great red bird suddenly appeared before the grandstand, stretching the full distance between 25 yard lines. "Bye Bye Blues."

Crawling up from the sidelines now comes a delectable worm formed of eleven brilliant stars. The Cardinal reaches over as naturally as anything you ever saw in a Disney technicolor and gobbles up the midnight snack. But alas, the Cardinal underestimated his prey, finds it indigestible and turns a bilious green.

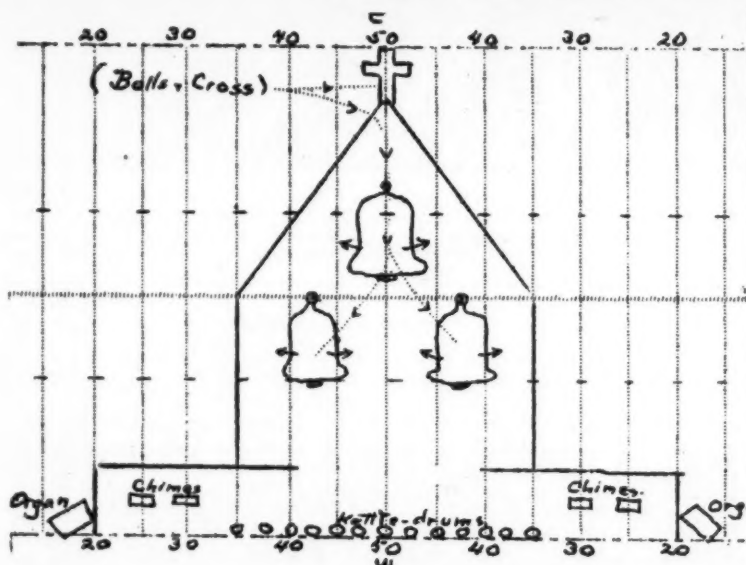
But the great Cathedral with three bells



This grade school orchestra of the Sacred Heart Convent, Eau Claire, Wisconsin is under the direction of Sister M. Claudia. They have been making important appearances in Wisconsin musical affairs at La Crosse on May 14th and in Eau Claire on May 21st they received First rating.



This church, built by, or rather with the 200 All-Star Football Bandmen, was one of the most brilliantly lighted formations ever performed at a night game. And few spectacular band events of this kind include the musical precision and intonation Bainum achieves. The "Bells of St. Mary's", augmented by 6 sets of chimes, Bell Lyres, and 2 Hammond organs, was strictly a concert rendition, and brought 100,000 fans to their feet in rapt moments of reverence.



swinging in the steeple as the band plays "The Bells of St. Mary's" was the thrilling climax that will long be remembered in this 13th Chapter of Bainum's fame at the All-Star Game. Six sets of chimes and two Hammond organs were used to augment the 200-piece band for this spectacle and all of the instruments, the 12 kettle drums and the 3 thirty-foot bells were so brilliantly lighted that they cast an eerie glow over the whole Stadium while the entire audience stood on its feet in silent inspiration. The music modulated into the majestic strains of Liszt's "Les Preludes" and even those who had paid high scalpers' prices for their seats knew that they had their money's worth.

Other formations included a huge four-leaf clover with "I'm Looking Over a Four Leaf Clover"; the traditional salute to the All-Stars—a spectacular grouping of stars within stars.

Next year Bainum hopes the Bears will be back so he can barbecue the beast right on the gridiron. I'm hungry.

500 Take Part in County Music Festival in N. Y.

Bliss, New York—With over 500 students participating, the Wyoming County School Music Association held its fourth annual festival at Perry High School on May 21-22. Taking part in the two day meeting were bands, orchestras and choruses from Arcade Central, Letchworth Central, Perry High and Warsaw High Schools. Adjudicators were as follows: Instrumental—Raymond J. Hasanauer of Aquinas Institute—Rochester and vocal—J. Alfred Casad of the Rochester Public Schools.

The festival closed with the traditional concert by the Wyoming County School Music Groups—a 65 piece orchestra under the baton of guest conductor Henry Osbourne of the Rochester Public Schools, the 75 voice Mixed Chorus under the direction of Mr. Casad and the County Band of 90 pieces with Mr. Hasanauer conduct-

ing. Among the selections heard were "Tea for Two" and "Serenade" from the Student Prince by the orchestra, "Dry Bones" and "Cherubim Song" by the Chorus, and the Eroica Overture and Red Rhythm Valley (which proved to be the "hit tune" of the program) by the band.

Co-chairmen for the festival were James Buffam and Robert Good of the Perry music faculty.

SAYS "JAZZ IS NO PLACE FOR A NICE, REFINED MUSICIAN"

You almost lost a contest.

Many times, I have been debating whether or not to renew my subscription.

Now, here is the one thing I don't like about you!

Jazz music is a step downward, toward savagery and degeneration. Standard music is a step upward, toward culture and refinement and civilization. It is a crime to spend public money for anything that is de-educational, or which works against the main objectives of education.

Jazz music is primarily "outlaw" music. It violates all the rules of harmony, English grammar and common decency. It is written, played, sung and liked by people who delight in doing anything that is forbidden—especially if there is no penalty attached.

Another thing: Jazz music cannot be played on the same instruments, or by the same players, as "legit" music. The two simply won't mix. Even the players are of a different type of personality.

I'll stop before I explode. Here's your money. Take it quick! (before I change my mind).

Juan P. Miller, Seattle, Wash.

Watch for Our Big
Pictur-full S. M. News
Beginning Next Month
When School Gets Rollin'



This Song Flute Band of Sharonville, Ohio is one of the heart warmers of Nell Reese Steen, Director of Instrumental Music. She believes she has the ideal pre-band course. Should know, has given it a thorough trial. "There is no better course from which to ascertain talent and train the gifted ones for your junior band. After learning to read music with the Song Flute, it is very easy to change to the flute, clarinet or saxophone. From this gifted group of last year, I will have a junior band this term you would be glad to see and hear."

I DO NOT THINK OUR SYMPHONIC BANDSMEN SHOULD BE MARCHED

Since many schools are seeking new ways to finance the program, I believe there are other phases to be considered also. I dare say that no one has experienced more difficulty with this problem than myself, but I am convinced that the situation originates primarily from high cost of equipment.

Ambitious directors are constantly seeking to create a higher standard of band instrumentation and due to this, many instruments of the symphony orchestras have been added to the standard band. Bands entering contests minus this symphonic setup are defeated already in one important grading point.

I believe the symphonic group is very much out of place in parades and gridiron performance, neither can we rely on the proper care of these instruments by students during such activities.

The flute, bassoon and several others are very ineffective for these occasions and perhaps represent the greatest investment. My attitude should not be misinterpreted regarding these instruments, rather would I encourage students to study them at the same time learn to appreciate their real value, by also learning a double for outside activities.

Where schools can and will support a symphonic group, there could be a concert and parade unit. Ambitious students would gladly qualify for both and this alone would create more respect for the sym-

phonic instrument.

If contests were arranged for the standard (marching) band to receive equal rating as the concert (symphonic) group (which doesn't enter the parade) a greater number of students would take part and

we know that volume creates interest and more music appreciation would automatically create more support.

If we consolidate the two, then we have only one. *E. S. Booth, School Bandmaster, Terrell, Texas.*



Smart in appearance and "tops" in performance, the Girls Drum and Bugle Corps of the Field Kindley Memorial High School, Coffeyville, Kansas, has built a widespread reputation for fine work.

The above photograph of the bugle section was sent by Mr. Harvey R. Lewis, High School Instrumental Music Director of Coffeyville Public Schools. Mr. Harvey wrote: "We are contemplating purchasing another set of bugles to be used for public appearances only, using the present set for rehearsals. We use this system for our drums and find it quite practical."

Choral Section

Edited and Managed Entirely by Frederic Fay Swift, Mus. D.

Formerly Pres. N. S. V. A., Now Head of Music Education Dept., Hartwick College

Full Music Education Must Provide BOTH Vocal and Instrumental Training

by the vocal editor

With this issue *THE SCHOOL MUSICIAN* begins a complete coverage of the Music Education field. Through the edition of the choral department, we now reach the vocal as well as the instrumental student. This is as it should be. Boys and girls from Penobscot, Maine to Portland, Oregon, are discovering that Music is not limited to blowing a horn or beating a drum. There are thrills and pleasures to be found in singing as well as playing.

As editor of the choral department we realize that there may be some readers who have viewed music purely as an instrumental activity. We once stood in this position ourselves. Ten or fifteen years ago this was usually true from the performing standpoint. The instrumental musician played in the marching band or the school orchestra. He was constantly appearing before the public. The vocal students were attending classes, practicing in choirs but appearing in public a limited number of times. The choral music of a decade ago was not FUNCTIONAL as it is to-day. Choir directors in our schools were mostly of the "older generations" because choral music was introduced in the majority of our schools long before the instrumental program was inaugurated. During the late thirties and especially during the War, choral and instrumental music came more and more to be looked upon as a single activity.

Aside from the strictly symphonic orchestra program on the air, most instrumental programs added vocal soloists, small choral ensembles, and even choirs. A glance at the most popular of the musical shows to-day have the combined choral and instrumental appeal.

With the growth of television, directors believe that the combined orchestra-choir program will be among those most popular. At this moment this idea is "on its way" but has not yet arrived.

School Music . . . that is, the pro-

gram offered in the public and private schools of this country, must do certain things for the boys and girls of our land. 1—It must give an appreciation background to all of the children of the community. (It may even go so far as to reach the adults). This can best be done through active participation in music, both instrumental and vocal. The lad who has played Sousa's marches listens to the Goldman Band with more understanding than the boy who has never blown a horn. The choir member who hears the Fred Waring Show realizes and appreciates the standards of this great radio organization much more than the monotone who has not been taught to sing.

In the second place . . . school music must provide both choral and instrumental training. Lessons, ensemble training, and public appearances in concerts for every child who desires to use HIS OWN TALENTS for the betterment of his community are as much a responsibility of the school system as are the teaching of mathematics or any other skill. All too often we forget the place of music in our community life. Churches need the music of the student and the adult. Patriotic occasions must enlist the child as well as the grown-up. Too often music is not functional. What is taught in school is not used in the community. Boys and girls are advised not to play in the town band or to sing in the church choir. This attitude defeats the real purpose of music. More to be desired is a program whereby the school music teacher sends lists of the choir students to all of the clergymen in the community with the suggestion that "their boys and girls sing well enough to be in the school choir, we wish that you would enlist their services in their own church program." In this same way, music may be loaned to the churches. For years we worked on suitable sacred music for the opening weeks of the Varsity Choir and



Dr. Frederic Fay Swift

even loaned the music to various churches in the community who would care to use the numbers. This has been done with orchestra music for the Sunday School organizations as well. Boys and girls in school music should be active in the community music program as well. The responsibility of providing each boy and girl with music training is quite generally recognized as the task of the entire community rather than the parent or the school officials alone.

In the third place, school music should offer courses for those few individuals who will become music professionals. In this field the private teacher, both choral and instrumental, come into the picture. Few schools can afford to give each child a private lesson in voice, or instrumental music. Class lessons, rehearsal schedules, and large ensembles meeting often after school are the result. Let the administrator realize that there are extremely few "good performers" who do not have to have private instruction. In providing the best possible musical advantages for these music professionals the school music teacher must be aided by the private instructors and the community in general. Music Camps, All State organizations, Radio programs . . . these and other

(Please turn to page 25)



Dr. Swift's Ilion Swing choir has won wide renown on the Eastern Seaboard.

"I Love You Truly"

From the beginning, the Ilion (N.Y.) Swing Wing has been a community organization. Its performances of popular music, most of them American Standard tunes, have been heard in over thirty different communities besides on the air. During the past ten years, over 250 performances have been given, many of them annual affairs.

The idea of a Swing Choir originated while attending the New York State Finals in Syracuse. After the audition, the entire choir of 120 students had reservations at the Terrace Room of the Hotel Syracuse. It was a "dress affair" with the girls formal and the boys in white coats. As we entered the dining room, there was a burst of applause from the other guests. There were two wedding parties in the room at the time and a waiter brought a message from one of these requesting that we sing a selection for them. The Hotel Man-

ager had asked us to sing a number or two when we made our reservation. Frankly, I was stumped as to the selection we might sing. Tchaikowsky's "Cherubim Hymn" hardly seemed proper, "Gloria in Excelsis" by Mozart demanded an accompaniment and that wasn't quite the "type" either. Then it dawned on me: "Why not sing the type of music we sang on the buses when we traveled around to the various programs."

There was a moment of silence. I stood up and announced over the PA system that we would sing "I Love You Truly"—a salute from the Ilion H. S. Choir to the two wedding parties. It was a thrilling performance. I shall never forget it. We followed with "Mighty Like a Rose" and then "Among My Souvenirs." During the singing of these numbers the Ilion H. S. Swing Wing was born. From that day until now, we have had a Swing Wing which has been the de-



light of the community. In all, we have sung about 60 different numbers. Some were extremely simple and "popular at the moment" others were sure-fire numbers year after year.

Realizing that it was illegal to make arrangements of recent tunes without written permission, we have never resorted to mimeographed arrangements. In a few cases where there was a terrific demand for a current popular number, we have purchased a few copies of the sheet music, learned the melody and faked a harmony part from the piano score. With a little experience, this is very easy to do. For the most part we have searched for arrangements that have been pub-

lished by the copyright owners for groups such as ours. Many numbers were tried and our library is full of them which we do not consider suitable. The pianistic approach of many arrangers which writes a "C" against a "D" in the inner voices, sounds well when played but is very dissonant when sung. (No argument with some contemporary writers who wish this effect. We are pleasing the average citizen with our Swing Wing and he is not interested in musical technicalities.)

In the second year there was real rivalry in order to join the Swing Wing. A complete balance of voices was set up and students were nominated by the entire membership of the Varsity Choir. In ten years I never refused a student who was nominated by the other singers. As a result, the best singers in the school were enrolled in the Swing Wing.

Rehearsals were held in school either once or twice each week. When we had a great many assignments we often had an additional rehearsal. We have performed as many as three times in one week on several occasions. We sang for lodges, clubs, patriotic gatherings, etc. Some times we used a PA system, other times we sang without any aid. The group were given some instruction in the use of the "mike."

We have used several novelties in our programs. We usually use one Latin American number with rhythm instruments. We often use a string bass. Most of the numbers are sung with accompaniment although we often will sing a part of a selection unaccompanied with choral rhythms and then add the piano (two or four hands) to build it up.

The use of the Swing Choir is not entirely our own. There are, in the country, a few others who have used this type of organization as entertainment. We have known of two Girls' Swing Choirs which have been very well received in their area of

THE SWING CHOIR

If education is to be functional, it must provide the youth with those skills which they will use in adult life. While no one objects to the use of sacred music as a part of the school curriculum there is all together too much opposition to the American Standard number which serves for so much of our radio program material. To allow boys and girls to work on such music is frowned upon by far too many people.

In the choral section of the SCHOOL MUSICIAN we plan to offer a complete coverage of the school vocal music program. We believe that every community and every school system needs its Concert Choir.

It also needs its Swing Choir. With the ever increasing number of boys and girls finding employment in radio, concert stage, television, and in the popular entertainment world, it is the responsibility of the school to train and equip some of the specialized and talented students for this type of singing.

The influence of Fred Waring, Lynn Murray and others of the Radio World upon American singing is proof that the boys and girls of our land want this type of music. Through these pages we aim to help them. Either in-school or out-of-school, boys and girls should have the opportunity of singing in the SWING CHOIR.—FFS-ed.

our state. We know one college male outfit which is organized on these lines. The number of students from our Swing Choirs who are entering radio and television is ever increasing. The experience of singing both the

It is with deep regret that we will not be able to continue our Swing Wing program another year. Our new college work will prevent high school activity—however, we anticipate the organization of a College Swing Choir



The Iliion varsity choir under the direction of Dr. Frederic Fay Swift has received 12 First ratings in ten years of state and national competition. From this group the Swing choir is selected.

"traditional" as well as the "popular" type of music is beneficial to every vocalist.

within another year, for the SWING CHOIR is the one organization in which the community and the school meet on common grounds. This is the type of music which the average American enjoys and there is no doubt but that the children of the average Americans across the country enjoy singing it.



YOUR EDITOR'S swing choir at the New York State Music Camp, Otter Lake.





Choral Workshop Plan of the Arthur Jordan Conservatory of Music

● NO PERSON WILL DOUBT the wisdom of the old adage that, "we learn to do by doing." Having faith in the "doing" procedure, the faculty of Arthur Jordan Conservatory of Music devised a summer session workshop which would be devoted to choir, band, and orchestra. This article, written at the behest of the editor, intends to describe the organization, purposes, instructional program, and evaluation of the choral workshop as operated by the institution during the summer session of 1948.

If the purpose of the music education degree is to make the student a master teacher, then any course which has emphasis upon techniques which equip him for effective and masterful teaching should be included as partial requirement of such a degree. Not every master's degree should be a research degree. If the master's degree becomes a basic requirement for holding a teaching position in American public schools then it should contain those courses which emphasize the *how* of becoming a masterful teacher.

We learn to do any activity by being confronted with the ramifications

of its problems. Problem solving is not effectively mastered by reading about, but any successful teacher must learn to understand and have knowledge about problems and then have situations created or develop with which he must deal. No learning process is effective if problems are dealt with as entities instead of as parts of a pattern. A pattern of related ideas are certain to make for more understandable learning.

Purpose of the Course

It was designed to serve all music students and teachers. It is functional in character. The workshop idea emphasizes student participation in doing instead of reading about how to do a given thing. Each day the students had first hand opportunity to participate in discussions, to take part in actual direction of the ensemble, and to watch master teachers at work. Each workshop day was devoted to the rehearsal of secondary school repertoire.

Organization

The workshop program operated during the entire summer session which lasted for six weeks. It was

in session five days of each week; each day's session lasted for two hours. The first hour was devoted to the lecture-demonstration phase of choir work, while the second hour was usually given over to actual study and discussion of choral music. During the first of the two hours, students brought choral music and actually presented problems they had in conducting a given number. They had the benefit of group discussion and undoubtedly received from the various students and choral consultants in charge helpful ideas regarding the *how* of solving their problems. They were permitted to present problems covering the entire gamut of the vocal program in the public schools.



Dr. Lloyd F. Sunderman, Director
Arthur Jordan Conservatory of Music
Indianapolis 2, Indiana

A syst
mary,
high so
second
presen
found
forman

For
choral
During
tor fir
sultan
three
week.
briefe
given
rehear
case t
ing da
techni
a rev
work.
emplo
he fel
and p
actual
was i
tion c
and s

Dr.
Arthu
Indian
Mr.
Music
Mia
Music
land,
Mr.
Music
Indian
Dr.
Music
wick

It w
ate a
the m
are
train
sing
choir
sulta
senio
techn
dictic

Du
ticipa
It w
outst
differ
nique
time
with
anim
Thos
had
many

A systematic study was made of primary, elementary, junior, and senior high school vocal problems. During the second hour the consultant in charge presented literature which he had found to be successful for public performance.

Consultants

For each of five weeks a new choral consultant was available. During the sixth week the coordinator finished the program. The consultants were hired to conduct but three of the five days of any given week. As each consultant had been pre-briefed on his duties, every day was given over to planned discussion and rehearsal. The coordinator, in this case the writer, used the two remaining days of each week to present new technical information, or conducted a review of a given consultant's work. Each consultant was free to employ whatever teaching technique he felt to be best adapted to his needs and personality. The discussion and actual conducting of song repertoire was interrupted by much demonstration on the part of both instructor and students.

Dr. Lloyd F. Sunderman, Director, Arthur Jordan Conservatory of Music, Indianapolis, Indiana, Coordinator.

Mr. Varner Chance, Director of Music, Fort Wayne, Indiana.

Miss Mary English, Instructor of Music, State Teachers College, Cortland, New York.

Mr. J. Russell Paxton, Director of Music, Arsenal Technical High School, Indianapolis, Indiana.

Dr. Frederic Fay Swift, Director of Music Education Department, Hartwick College, Oneonta, New York.

Areas of Study

It would be very difficult to enumerate all the areas of study, but among the many topics studied the following are suggestive: The selection and training of the secondary school singer; basic intonational problems; choir organization; selecting materials suitable for junior high school and senior high school singers; rehearsal techniques; tone production; basic diction, rhythm, and metre problems.

Conclusion

During the discussions much participation was afforded the students. It was found that by having many outstanding choral consultants many different styles of rehearsal techniques would be employed. By the time two consultants had worked with the workshop participants much animated sharing of ideas ensued. Those in attendance felt that they had had the opportunity of working out many of their problems.

Music For Your Swing Choir

(Out of the thousands of numbers published for choral work, there are comparatively few which adapt themselves to this type of work. We shall, in the subsequent issues of *The SCHOOL MUSICIAN*, give a treatment of some of these numbers with our suggestions on how you may care to use them.—Ed.)

THE DONKEY SERENADE
"Firefly" . . . Friml . . . Arr. Warnick . . .
SATB . . . G. Schirmer One of the great American Standards. The arrangement \$271, calls for seven parts (alto not divided). This has been a SWING standard for many years. An excellent closing number. On a direct count, we had to repeat this number nine out of ten times. Not easy. About grade 5. Could be sung by SWING CHOIR of 16 or more. Rhythmic figures in bass and baritone voices call for good "mike" placement. May be sung a cappella although we used it with accompaniment backing up the voices. Used marracas on rhythm starting on page 4. Keep a steady rhythm in fours—especially at C—until E, then use several different rhythms until the end. Humorous effects with whistling and spoken parts. Use large sombrero for soloist (words). Be sure to get the swing of this number. Do not sing too fast. Accompaniment parts in syncopation on pages 8-9 is not easy. You will need considerable rehearsing on this number but the satisfaction of audience and singers alike make it worth the effort. High G at letter E in tenors may be sung octave lower, or they may double the low bass in octaves. Make individual assignments of parts on page 11. Low altos may double tenor words, sopranos may continue melodic line assigned to tenor. This is certainly one of the finest SWING numbers we have ever used. We have used it each year for the past ten years.

ALONG THE NAVAJO TRAIL
Markes-Charles-DeLange . . . Arr. Ringwald . . . SATB . . . Shawnee Press. This is an American Standard which has great appeal. Need an accurate bass (not baritone) section. Place one or two bass soloists near the "mike" for most of the rhythm throughout in a dotted eighth and sixteenth (almost a boogie) in the bass voices. Sing in a slow, lazy swing. Tenor solo should be sung in a "nostalgic style" . . . very dreamily. Fine dynamics in choir humming during the solo. Letter C, bottom of page 6 very rubato. Carry over the phrases even with fermatas . . . one breath to music. You may care to continue this style for additional measures at top of page 7. Pick up rhythm at bottom of 7. A tempo throughout the rest. Interesting and beautiful piano modulation on 10 and 11 which moves to a higher key and gives a greater "lift" to the final treatment. Lovely humming effects on last two pages. Dissonant in one or two chords but not difficult to sing. Some parts are divided. Ensemble of 12 could give this a good reading. About grade 3 music. Very fine

as are practically all of the Waring releases. Listen to the program and then imitate style if any doubt of this method of singing.

ALL THE THINGS YOU ARE
From "Very Warm for May" . . . Hammerstein-Jerome Kern . . . Arrangement Ringwald . . . Fred Waring Series . . . SATB . . . Shawnee Press for this arrangement. Not easy but within the range of good readers. Follow the enunciation markings. A beautiful song, in a gorgeous setting. Dynamics are very clearly indicated. Need a good accompanist. Middle portion page 5 may be omitted although we found it most enjoyable. Take this portion very rubato—follow the pianist . . . in reality, it is a piano cadenza with choral (humming or doodling) accompaniment. Page 8 will require considerable work. We made a slight break between two "are's." Page 9 very rubato except for last two measures which works into a "frenzy." Very soft and morendo on final cadences. One of the most lovely selections we have ever used. Audience appeal to all ages. This takes a lot of work to sing correctly but worth the effort.

THUNDER . . . Swift . . . Pro-Art.
This number was written for a Swing Choir. Easy four-parts with an occasional division of parts. Sung in the "southern style." Introduction chord represents "thunder" with a swing break in the right hand. Sung slowly with steady swing. Chords on page 4 establish rhythm which is taken up by snapping fingers. Good use of dynamics. Singing and snapping fingers continues rhythmic figure throughout the song. About grade 2 or grade 3. On page 7 "slow and low-down" sing very deliberately. Space the notes. May change last chord to a crescendo and sudden hum if you like. Be careful of the final "r" in thunder. Sing the song almost without this consonant. If you have trouble with pitch due to rhythmic effects on the piano, add another accompanist playing the right hand only one octave higher than written.

Music for Every Child

(Begins on page 21)

phases of music should be available for the "better music student."

The complete school music program also offers the pre-band instrument class as a part of the regular music schedule in the elementary grades. It is known that some students do not have the coordination, the musical aptitude, or the desire to play certain instruments. Through the use of the pre-band instrument in the grade program much waste effort and time is eliminated. In 1932 we surveyed our school system and discovered that there were over 300 students who had taken two or more years of private piano lessons, has discontinued them,

"Lift up Your Voices in Praise" *That's what they do in Montana*



Top: A section of the University of Montana combined choruses rehearses Christmas music under the direction of Norman Gulbrandsen. The four choral groups, the A Cappella choir, the male chorus, the women's glee club and the mixed chorus, totalling more than 300 voices, unite for the annual Christmas choral concert and for larger choral works such as oratorios. Center, left: Boys Glee Club, Baker, Montana . . . E. Frederick Bruggeman, Director. Bottom, left: Mixed Vocal ensemble, Conrod, Montana . . . Bert Skatoon, Director. Right: Soloist Jack Briggs and accompanist Darlyn Deem, Medicine Lake, Montana. Their director is A. E. Lund. (The SM is indebted to Ronald C. Cook, Montana State Supervisor of Music, for the splendid material which he has provided on the school music activities in his state. Vocal Ed).

and according to our questionnaire checked the fact that they "could not play America with both hands." This was wasted effort to a large extent. Assuming that each child practiced an hour a day (which they probably did not do), it represented a time investment of 219,000 hours. Assuming that lessons cost \$1.50 each, it also represented a financial investment of \$31,

200.00. We do not say that such an investment of time and money was a total loss. However, it did not produce any tangible—lasting results.

Parents and children alike should realize that the school music program must provide the basic background if America is to be a great Musical nation. Every child must be given his musical opportunity. For this a choral

AND an instrumental program must be provided in each school. The SCHOOL MUSICIAN pledges its support to the program of music education which will aid in making this dream a reality. It urges music students and school administrators to alert the music forces of each community to see that this is done . . . for the good of future Americans.



"Tuffie"

—"the baton of champions". Tough and rugged. Beautifully finished. Scientifically balanced. An all-purpose baton that provides artist quality at moderate price—28" and 30" lengths, 11/16" diameter. White rubber ball and tip.

More SELMER-CLARKS

ARE TWIRLED BY CHAMPIONS
THAN ANY OTHER BATON

You'll find Selmer-Clark Batons favorites with school bands and with winners of championship contests. They're precision balanced for easier handling. Correct weight for high speed work. Palm-size balls for faster trick effects.



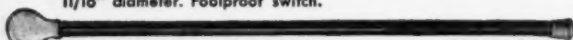
THE MIDGET. These are "pint-sized" Tuffies. Identical in every respect, but smaller to fit the little experts. Available in 20", 22", 24", 26" and 28" lengths; 5/8" shaft.



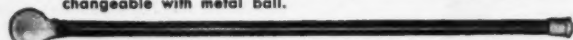
DELUXE ILLUMINATED BATON. Smooth 30" shaft, 11/16" diameter. Lucite ball radiates the light. Bulb in tip protected by metal cutaway. Handy one finger switch.



PACEMAKER ILLUMINATED BATON. Identical plastic caps at each end give doubly flashy effects. Smooth 30" shaft, 11/16" diameter. Foolproof switch.



HAMMERED SPEEDSTER. Hammered shaft 30" and 32" lengths, 11/16" diameter. Screw-on type white rubber ball, interchangeable with metal ball.



SMOOTH SPEEDSTER. Smooth shaft 30" and 32" lengths, 11/16" diameter. Screw-on type white rubber ball, interchangeable with metal ball.



BABY PRO. A balanced baton for beginners. Has 5/8" shaft—26" and 28" lengths.



MARY JEAN PETERSON

of Dwight, Illinois, recently chosen "Miss Majorette of America" from a field of 1600 in a contest sponsored by The DRUM MAJOR Magazine, is one of many Selmer-Clark champions. She has previously won six trophies and 17 medals.

Write for Showbook Catalogue of Musical Merchandise available from leading music stores. Selmer, Elkhart, Indiana, Dept. H-91



SELMER-CLARK BATONS



Porta-Desk



Goldentone Plastic Reeds



Selmer-Clark Batons



Selmer Saxchain



Goldentone Mouthpieces



Clarion Crystal Mpcs.



Speedex Oils and Swabs



Runyon Mouthpieces



Magnitone Ligature



ToneX Pads

SOLD BY LEADING MUSIC DEALERS EVERYWHERE



Here's what makes the difference. The very finest French cane is carefully selected by Martin Frères experts. This choice material is then fashioned into the reed which will make your playing hours a delight.

Prove it!

To satisfy yourself, TRY a Martin Frères Reed.



SEND FOR YOUR TRIAL TONE-GROOVE REED Today!

BUEGELEISEN & JACOBSON, Inc. Dept SM-948
5-7-9 Union Square, New York 3, N. Y.
Also Toronto, Canada.

Send me a Martin Frères Tone-Groove Reed. I enclose 10¢ for cost of handling & mailing.

Name.....

Address.....

City..... Zone..... State.....

Dealer's Name.....

(Begins on page 14)
that year. The players endeavor to introduce new works, consequently the list of solos has become a catalogue of the finest modern woodwind music.

Q—Is triple tonguing used in flute playing?

A—The triple tongue solos of forty years ago are not in vogue today, and it seems to be the practice to play triplet passages with the double tongue articulation, varying the accents to produce the feeling of triplets as a violinist uses the down-up-down bow to play a triplet.



Clarinet

By George Dietz
Principal Clarinetist,
U.S. Air Forces Band

Q—I have had trouble with squeaks, which are especially noticeable when I start a new phrase. Is this the fault of the reed, mouthpiece, or the way I breathe?

A—While taking a breath to start a new phrase, never displace your embouchure; always keep both lips on the mouthpiece and draw the air in from the sides of the mouth. Be sure you start the tone after you have placed your lips against the side of the mouthpiece. This will eliminate most of the squeaks.

Q—I have been playing the clarinet about five years. During the last year, my lower lip (inside) has been getting sore and irritated from the pressure exerted upon it by my lower teeth. At first this only seemed to happen when I played several hours at a time, but now, even with the least little playing, it becomes sore. I did start using a different mouthpiece about a year ago, but my music instructor at school does not believe this has anything to do with it. I have tried using less pressure on my lower lip, but I cannot produce my desired tone when blowing in this manner.

A—Many clarinetists have had the same difficulty and this may be a simple remedy to your situation. Take a piece of cigarette paper, fold it into four thicknesses, and place it over your lower teeth. This paper will adhere to your teeth as soon as it is moistened. When practicing, never play longer than one hour, or better still, when your lip gets tired, stop. This will keep you from using excessive pressure on your lower lip.

Q—Should trills be made as fast as the fingers are able to move? We have had many arguments in our high school band as to what speed is the best.

A—Trills in most cases should be rapid, but not so fast that they become uneven and nervous in sound. The turn, following a trill, should be played according to the speed of the music. In sostenuto passages, or in very slow movements, the turn should be broader and slower than the trill itself, and even the trill should be commenced more slowly.



Oboe

By Harold Fleig
Principal Oboeist,
U.S. Air Forces Band

Q—I am planning to buy an oboe soon. Should I demand an automatic octave key?

A—No. The mechanism easily gets out of order, puts a great strain on the weakest finger of all (third finger, left hand), is of very little value, and adds to the purchase price.

Q—At what angle should I hold my oboe when playing?

A—A person of adult size should endeavor to hold his oboe so that there will be six inches between left thumb and chest. The instrument should be held in a comfortable, relaxed manner, not at all straight out like a trumpet. Try to avoid resting the bell on your knee, unless you are quite small.

Q—When should I use the forked-fingering on "F"?

A—Whenever the "F" is preceded or followed by a D, a D_♭, a D_♯ or a low C. In other words, whenever the third finger of the right hand must be in place on the D-Ring either before or after an F.

Note: By third finger is meant the ring finger.



Drums

By Paul M. Dolby

Principal Percussionist,
U.S. Air Forces Band

Q—Should snare drums be tensioned to the same sound?

A—If the snare drums are of the same size and have snares of the same type; it is advisable to tension the drums as much alike as possible. However, it is not always possible to tension drums alike, but if they can be tensioned the same, their effects will be increased and the drum section will produce crisp and brilliant sounds.

Q—Why is there a different feeling between the snare drum and the practice pad?

A—The rubber practice pad is supposed to give a rebound similar to the drum, but there are certain differences that cannot be duplicated from pad to drum. Generally, most differences are due to greater force in strokes on the pad than used on the drum. It is a common habit of most students to use force on a practice pad that would produce tremendous fortes on the drum. Play relaxed and soft on the pad and there will be fewer differences between the drum and the practice pad.

Q—How are rapid and difficult rhythms produced on the castanets?

A—If a pair of mounted castanets are used in each hand and played in a similar style to the maracas, the various rhythmic effects will be more easily obtained than using a pair in one hand or the double mounted pair on one handle. By using the single mounted pair in each hand one may obtain all the rhythms by hand to hand playing, as used on the snare drum.



Tuba

By Edward Dougherty

Principal Tubaist,
U.S. Air Forces Band

Q—What are some good exercise books for Tuba?

A—The complete Arban bass clef book is excellent and very thorough, also the Otto Langley and Kopraush books are excellent.



PERFORMANCE

Professionals and non-professionals alike realize the importance of true pitch, perfect intonation and responsive key action. A background of 200 years of Martin Frères craftsmanship makes these features a part of every Martin Frères Woodwind.

COMPARE a MARTIN FRÈRES ...
and convince yourself!



No. 1 MARTIN Frères
17 Key, 6 Ring
CLARINET OUTFIT
\$175.00



BUEGELEISEN & JACOBSON, Inc. Dept. SM-948
5-7-9 Union Square, New York 3, N. Y.
Also Toronto, Canada.

Send me your illustrated Martin Frères folder, complete with prices.

Name.....

Address.....

City..... Zone..... State.....

Dealer's Name.....

Q—How can I acquire smoothness in my playing?

A—The best way I know is to practice continually on scales, up and down, slurring and tonguing, slowly at first and gradually working up speed.

Q—Is there a trick to marching with a sousaphone? Mine keeps bumping my lips.

A—Do not march with your body stiff. If you will let the horn sway with the natural movement of your body I believe your troubles will be corrected.



**IF YOU DON'T SEE
WHAT YOU WANT
ask for it!**

Send your questions today to

Major George S. Howard

**Commanding Officer, USAF Band
Bolling Field, D. C.**

This Clinic Begins on Page 14

Tympani
By Robert Moore
Principal Tympanist,
U.S. Air Forces Band

Q—Will you please tell me what "Pauken in H" means?

A—The word "Pauken" is the German word meaning Tympani. The letter "H" is the German manner of designating B-natural. For example: "Pauken in E

and H" is the equivalent of "Tympani in E and B." Another example: "Pauken in H and F#." Just in case you may run across other foreign designations of pitch, here is the chromatic scale in four languages.

ENGLISH	GERMAN
C	C
C sharp	Cis
D flat	Des
D	D
E flat	Es
E natural	E
F	F
F sharp	Fis
G	G
A flat	As
A natural	A
B flat	B
B natural	H
C flat	Ces
ITALIAN	FRENCH
Do	Ut
Do diesis	Ut diese
Re bemolle	Re bemol
Re	Re
Mi bemolle	Mi bemol
Mi	Mi
Fa	Fa
Fa diesis	Fa diese
Sol	Sol
La bemolle	La bemol
La	La
Si bemolle	Si bemol
Si	Si
Do bemolle	Ut bemol

Q—Our kettledrums do not have a clear tone. What could be wrong with them?

A—Now that is a question that is hard to answer, but I shall offer some suggestions, which I hope may help you uncover your trouble. If the heads are old, they are no doubt stretched until all the life has been taken out of the fibres. A tympani head must have elasticity if it is to give a good round tone. If the heads are new, it might be wise to take them off the drum and check for uniformity in thickness. Even new heads if unevenly scraped and shaven will produce an unsatisfactory tone. Then too, the head may be unevenly wrapped. When new heads are needed, I would suggest they be purchased from the factory already tacked.

After carefully checking the above mentioned possibilities causing lack of tone, there is but one other reason that could cause your trouble, and that is the tuning of the drums. Loosen the heads completely and tune the drums very carefully, starting with the low F on the large drum. Tune up to C step by step. Then tune the small drum step by step from B₂ to F.

It is difficult to spot your trouble when on the job inspection can not be made. Very much like an auto-mechanic endeavoring to tell you what is wrong with your car when he can't hear the motor run. I do however, feel reasonably confident, that the tone quality of your drums will improve if you check the suggestions mentioned herein, and correct the faults that may be found.

Insure the Success of Your Next Concert

by the appearance of
Leonard B. Smith
as Cornet Soloist and
—or Guest Conductor
with your Band!



Bookings Now Being Made

You have heard Leonard Smith as
Cornet Soloist of the Goldman
Band—

You have heard Leonard Smith as first
trumpet with the Detroit Symphony
and Ford Sunday Evening Hour
Orchestras—

You have heard Leonard Smith on
Victor Records—

NOW HEAR HIM IN PERSON

"Herbert Clarke's mantle has fallen on the shoulders of the youthful Mr. Smith." — Allentown (Pa.) Chronicle.

"... the greatest cornet talent I have ever known." — Edwin Franko Goldman.

"Smith's conducting when he took over the baton after his solo performance, proved as masterly and finished as his cornet virtuosity." — The Missoulian — Missoula, Montana.

"Leonard B. Smith—the genius of the cornet." — RCA Victor Advertising.

For Rates and Dates write

DUANE SAWYER ARTIST MANAGEMENT

35 West Grand River Avenue, Detroit 26, Michigan

RECORD ALBUM

DeLuxe, 10 Pockets, 10 In.

Keep your favorite recordings safe and easy to find in this beautifully designed storage album. Round back decorated in three harmonious colors and covered with durable cloth. Full color reproduction of a fine art subject is set into the cover. Absolutely the most attractive album you've ever seen. Order a few today and be proud to display this set.

\$1 00

Postpaid

F. M. CHARLTON
Dept. SM
345 Hudson Street
New York 14, N. Y.



New Sensational SPARKLER

Fit All Bats
Screws in Rubber Tip
A Spectacle When
Twirled in Lighted Area
All
Super Serv Baton
Rubber Equipped
Now at \$5.00

Band Dir. and Dealer Write Now
Created and Sold by
BEN WRIGHT & SON
33 Center Street Hamilton, Ohio

How to Play Cornet, Trumpet, Trombone

I Teach the Solo Brass

By B. H. Walker
Chattanooga, Tennessee

GREETINGS

Greetings to all of my brass friends and readers of *The School Musician*. I hope each of you has enjoyed a pleasant and profitable vacation.

ANOTHER SUMMER AT NORTHWESTERN WITH CIMERA

I have spent another enjoyable summer term of graduate study at The School of Music of Northwestern University, and managed to keep up two to three hours of daily trombone practice. I enjoyed this my third summer of trombone and brass study with the famous and inspiring trombone instructor, Jaroslav Cimerá, of Chicago. I am preparing his delightful new Concerto for Trombone for one of my trombone recitals. Oh yes! The purchase of a new trombone helped motivate my practice.

I also enjoyed my visit to the new School Musician headquarters and the luncheon engagement with publisher and kind friend, Mr. "Bob" Shepherd.

BEGINNING THE SECOND YEAR AS YOUR COLUMNIST

Our calendar has rolled around to September, 1948, which begins my second year as your brass editor. It was September, 1947 (a year ago) when I began this pleasant journey of column associations and I have found you *School Musician* brass players, students and teachers are one of the finest group of acquaintances I have ever known. One of the most pleasant and thrilling experiences of my busy professional life is to receive your letters and inquiries concerning your problems. Keep up these letters and I shall gladly do my best to answer them promptly and to help you to the limit of my ability.

Suggested Trombone or Baritone Methods and Studies

Our last issue was devoted to suggested methods and studies for cornet and ♯ baritone. This time I should like to meet the requests for discussion of methods, and studies for trombone or ♮ baritone. Space does not permit mention or description of all the excellent study materials, but I shall mention a few outstanding works.


(1) *Cimera-Hovey Method for Trombone and Baritone, Book I*. This is an excellent beginning method, written by two musicians who understand the correct teaching of the instruments, for private instruction or trombone class work. It covers all necessary beginning rudiments and note values, such as whole, half, dotted half, quarter, dotted quarter, eighth, dotted eighth, sixteenth, and cut time; slurs, syncopation, and staccato playing; triplets, scales, arpeggios, etc. Legato playing is also taught; the practical application to the reading of allegro 6/8 time as used by school band or orchestra players in playing marches is also presented in a clear and precise

manner in this method. Some interesting duets are provided for the teacher and pupil.

(2) *The Elementary Method* by Long, published by Rubank of Chicago, is also a very practical beginning private or class method, especially for public school use. It covers all necessary rudiments, note or time fundamentals, explains the intricate problem for trombone legato playing and provides many melodies, solos and duets for application of the many phases of playing, including both legato and staccato study.

(3) *The Buchtel Trombone Method, Books I and II*, published by Cole Company of Chicago, cover the various phases

Preferred by **FAMOUS ARTISTS**



BUDDY RICH
and his
brass section

Seated: BUDDY RICH. Standing: TOM ALLISON, JACK CARMAN, BOB SWOPE and MARIO DAONE

REYNOLDS

BAND INSTRUMENTS OF *Distinction*

F. A. REYNOLDS CO., INC.
2845 PROSPECT AVE. • CLEVELAND 15, OHIO
Division of Scherl & Roth, Inc.



Order Your Bound Volume NOW

Each summer copies of the preceding school year's issues of the *School Musician*, September to June inclusive, are bound into fine books. These bindings are in red library linen with stiff covers. Gold lettering. Price, \$4.35 including mailing charges. Cash in full must accompany all orders whether for immediate or future delivery. Current volume (September, '47 to June, '48) is No. 19. NOW READY.

One Vol. 17 and 7 Vol. 18 still available.

The School Musician
28 E. Jackson Blvd., Chicago 4, Ill.

Your SM Instrumental Editors are always glad to hear from you. Write them often about your musical problems.

Whitehall

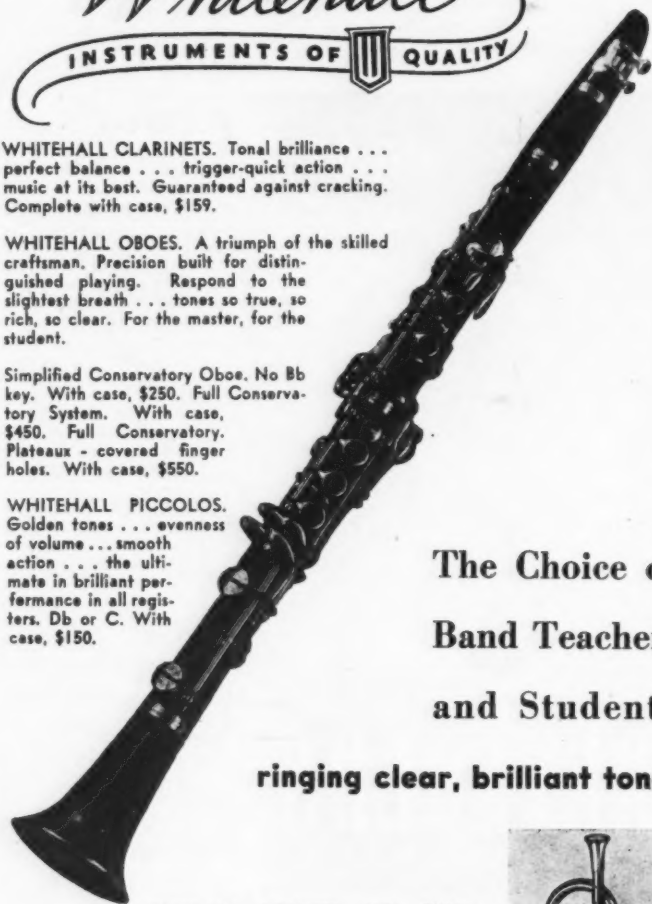
INSTRUMENTS OF QUALITY

WHITEHALL CLARINETS. Tonal brilliance . . . perfect balance . . . trigger-quick action . . . music at its best. Guaranteed against cracking. Complete with case, \$159.

WHITEHALL OBOES. A triumph of the skilled craftsman. Precision built for distinguished playing. Respond to the slightest breath . . . tones so true, so rich, so clear. For the master, for the student.

Simplified Conservatory Oboe, No Bb key. With case, \$250. Full Conservatory System. With case, \$450. Full Conservatory. Plateaux - covered finger holes. With case, \$550.

WHITEHALL PICCOLOS. Golden tones . . . evenness of volume . . . smooth action . . . the ultimate in brilliant performance in all registers. Db or C. With case, \$150.

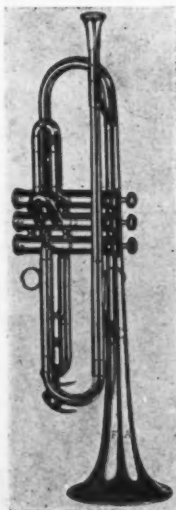


The Choice of Band Teachers and Students

ringing clear, brilliant tones

FRANKLIN CORNETS AND TRUMPETS. For the student, for the professional. Custom-made for musicians who appreciate a great instrument! Air tight valve fit . . . action that's unsurpassed for ease of playing. Wide, full range. With case, each, \$125.

FRANKLIN TROMBONES. Rich, colorful, bell-clear tones. Easily played, with many features found on only the most expensive trombones. Splendid balance, perfect weight, pitch accuracy. With case, \$125.



FRANKLIN

These instruments available at your music store

DAVID WEXLER & CO.

DISTRIBUTORS

1243 S. Wabash Avenue, Chicago 5, Illinois



TO ME there is something definitely American about the sound of brass instruments. They speak with so much authority and yet in their diviner moods their praise is heroic and sincere. I love to study and teach the brass instruments and I hope school musicians and directors will continue to write me of their problems.

of trombone rudiments, including legato and staccato playing, etc. in a competent manner which shows the writer plays the instrument. It covers many melodies, duets and solos. Mr. Buchtel also wrote the same two method books for the baritone.

(4) *Smith-Yoder-Bachman Class Method* is excellent for teaching trombone and all other instruments of the band combined in one group or in small groups. It may also be used for private teaching in public schools. Published by Neil A. Kjos Music Company of Chicago.

(5) *Cimera's Elementary Guide* of studies covers all necessary elementary note values, rhythm patterns, legato and staccato patterns, lip slurs and other elementary fundamentals thoroughly explained, illustrated and demonstrated by a recording of his own playing of each pattern. This is excellent to use along with any of the previously mentioned elementary methods. This *Elementary Guide* of studies, together with the recording, may be secured from Jaroslav Cimera, 819 Home Avenue, Oak Park, Illinois.

(6) *Cimera's 176 Studies and 221 Progressive Studies.* These studies, written by the famous trombonist "Jerry" Cimera, are progressively arranged to follow such beginners as *Cimera-Hovey, Long's Elementary Method, Smith-Yoder-Bachman, Buchtel's Book I*, or any other good elementary or class method. These studies cover all needed keys, rhythm and note groups for building a normal foundation for sight reading of the more advanced band, orchestra, or solo literature. They also include important and progressive study of scales, chords, lip slurs, legato and staccato articulations, and introduce study of triple tonguing. They are published by Belwin, Inc., New York.

(7) *O. Blume 12 Melodious Duets* for two trombones or two baritones. You

may follow or parallel any of the methods or studies mentioned above by the *O. Blum Duet Studies* which are excellent musically and are a joy for student and teacher or for two students playing together in the study of expressive interpretation, staccato tonguing, and study of sight reading. These are published by Carl Fischer, New York.

(8) *Clarke's Method for Trombone* by the late Ernest Clarke, former trombone instructor at the Julliard School of Music. It is written in two volumes and covers the trombone fundamentals, rudiments, etc., ranging from beginning studies to advanced. It presents Clarke's methods and ideas of private instruction for the instrument and is published in his name at 167 East 89th Street, New York, N. Y.

(9) *The Trombone Virtuoso* by the famous trombone and baritone virtuoso Simon Mantia is an advanced method but it covers studies ranging from easy to extremely difficult, teaches the various clefs, false positions, sharpens the staccato technique and builds an advanced technical foundation, especially for the orchestral player.

(10) *Stacey's Embouchure Cultivation*, Book I of the Stacey Series is an invaluable book of natural lip slur callisthenics for building the trombone or baritone student's embouchure. If it is practiced daily as directed, it will build an excellent embouchure, range, and control of breath.

(11) *Cimera's Daily Routine for Trombone and Baritone*. Outlined exercises for building tone, embouchure and technique together with his recordings demonstrating each study of the daily routine is invaluable to the ambitious advanced student. Its daily use has helped develop some of the outstanding trombone and baritone artists of this country. It is published by Jaroslav Cimera.

(12) *Melodious Etudes* transcribed by Joannes Rochut from the Vocalises of Marco Bordagni (Carl Fischer) are invaluable for the ambitious advanced student who wishes to develop good legato style, tone control, phrasing, interpretation, intonation and artistic trombone proficiency.

(13) *Cimera's Triple Tongue Course for Trombone and Baritone*, published by Jaroslav Cimera, is a valuable series of studies for mastering triple tonguing progressively, arranged, explained and demonstrated by two recordings which go with the book of studies. Its daily routine study will lead to mastering this important phase of trombone study.

(14) *Andre LaFosse Complete Method* for trombone is a complete method for the advanced student who wishes to prepare for professional work as a symphony orchestra player. It covers all phases of advanced trombone study including the tenor and alto clefs and examples of difficult symphony orchestra literature. This method, written by the trombone instructor of The Conservatory of Paris, France, may be secured through Albert J. Andraud, 2871 Erie Avenue, Hyde Park, Cincinnati, Ohio.

I have successfully studied and used all the methods and studies mentioned above and can highly recommend them as some of the best in trombone literature. I could go on discussing many others, but space does not permit. If you and your instructor will familiarize yourselves with these mentioned you will be able to select the ones suited to your purposes.

Write me about your problems. See you next month.



SIX WORDS TO REMEMBER WHEN CHOOSING AN INSTRUMENT

You have never seen a better-looking instrument than the Frank. You have never played an instrument with more expression or personality, truer tone and intonation, quicker response. Don't take our word for it. Try a Frank without obligation. Test and compare. See for yourself why so many musicians, professional and amateur, have switched to Frank. Learn the full meaning of the six-word guide to instrument satisfaction — **YOU CAN BANK ON A FRANK.**

William Frank Company

CHICAGO

Where Craftsmanship Has Been a Tradition Since 1909

Exclusive Distributors

TARG & DINNER, Inc. The Wholesale Music Center

425 S. Wabash Ave., Chicago 5, Illinois

RENE DUMONT

Clarinets

See your music
dealer or write us.

ST. LOUIS MUSIC SUPPLY CO.
4400 Delmar Blvd., St. Louis 8, Mo.

Valley Forge graduates are leaders in Peace as they were in War. Coll. Prep & Jr. Coll. Ages 12-20. Small personalized classes; guidance & testing bureau; reading clinic. Distinguished faculty. All varsity sports, swimming. Intramural athletics for all. 30 modern fireproof buildings. Motorized Field Artillery,

"At the Nation's
Shrine"

**VALLEY
FORGE**

Cavalry (75 horses).
Infantry Band. Sr.
R. O. T. C.

Several Band Scholarships available annually to qualified musicians. For further information address:

COL. E. WALKER, Registrar
WAYNE, PA.
Military Academy

Select from

Buy from your
MUSIC STORE
Send the Coupon below
for 48 Page Handbook
of Instruments, Musical
Merchandise, Accessor-
ies, Repair and Replace-
ment Parts, Tools and
Supplies. Pocket size, all
items indexed, priced
to save you money.

PENZEL, MUELLER & CO., Inc.

Don't See Penzel? Send your MUSIC STORE a coupon
15¢ for handling & mailing charges. SM

NAME _____
STREET _____
CITY _____

— CABART —

Oboes—Clarinets—English Horns

— REEDS —

Marcel J. Dandois

3543 Vinecrest Place, Cincinnati 20, Ohio

OBOE AND ENGLISH HORN PLAYERS!
No Serious Performer On These Very Difficult Instruments Can Afford To Be Without The New GUIDEX Visual Fingering Book For Oboe & English Horn JUST OUT! Shows All Fingerings, Fake Positions, and Harmonics With Actual ILLUSTRATIONS, Hints On How To Tune Bad Notes And Keep Mechanism Properly Adjusted Also Included. Easy To Understand And Just Like Having A Teacher At Your Elbow At All Times. Ideal For Other Instrumentalists Who Double On Oboe. Per Copy—\$10.00—Postpaid.
**GUIDEX—5 BULLS HEAD STATION
ROCHESTER 11, N. Y.**

How to Play the Double Reeds

The Double Reed Classroom *Bassoon . . . Oboe*

By Bob Organ

1512 Stout St., Denver 2, Colorado



The SCHOOL MUSICIAN is now entering its twenty-first year of Publication. It has progressed along with the time—you will all agree. Now we have places to go and things to do in order to further our talents. My duties are to contribute to the development of Double Reed players.

In order that we may start the new school year, 1948-49, with a bang—or shall we say "something to think seriously about," am going to pass on a plan of development for Double Reed players as well as woodwinds in general. This is NOT a plan which I JUST NOW dreamed up. It has been in operation for some time and has proven indispensable for the development of woodwind players. At least this is the way we

feel about it at the University of Colorado where it has been in operation. We know it as the WOODWIND WORKSHOP.

Thru Mr. Hugh McMillan, Director of Bands, University of Colorado, I was able to prove our plan—The WOODWIND WORKSHOP. Mr. McMillan's enthusiasm toward the working of the plan and its development was certainly gratifying to me and I want to quote him in his praise of it. "It is one of the best steps forward to the development of better woodwind players that has been made for some time."

I started the plan for Double Reed players only, with a Quartet of two Oboes and two Bassoons. Later made a Quintet by adding an English horn.



THIS IS my original double reed sextette with which we started our experiments at the University of Colorado and from which we developed the Woodwind Workshop. This group, with myself participating, uses 2 oboes, 2 English Horns, and 2 Bassoons.



OUR FINAL ensemble at the University this summer included 2 Flutes, 2 Oboes, 4 Clarinets, 1 Alto Clarinet, 1 Bass Clarinet, 2 Bassoons, and 2 French Horns. Standing at the rear left is Mr. Hugh McMillan, director of bands at the University of Colorado through whose cooperation we were able to make the experiments, work out the plan, and present to you the details of this unique Woodwind Workshop.

Later a
English
cribed s
other m
develop
materials
has sur
playing.

The n
ment of
a double
two Obo
soons.
making
ded two
and a F
to add
and a
twenty

The v
woodwin
play in-
of first
pective
necessar
eral bal

It is s
one's se
tion of
Quartet
every to
tune, he
not bal
hence, it
playing.
player
means
woodwin
are ten
stead of
string C

The I
nations
was an
ment of
nets. A
able for
construc
wind p
It is
ferent c
tet of t
two Ba
Most
great v
primari
WORKS
ments
should
avoiding

The m
I have
for the
folk tu
There
composi
As I s
has tak
this pr
pays o
woodwi
Double
combin
Oboes a
English
sure to
two Ob
soons.
terestin
develop
instrum

Since
joyable
routine
up the
for be
instrum
me ha

Since
joyable
routine
up the
for be
instrum
me ha

Since
joyable
routine
up the
for be
instrum
me ha

Since
joyable
routine
up the
for be
instrum
me ha

Since
joyable
routine
up the
for be
instrum
me ha

Later a Sextet by adding the second English Horn. For materials I transcribed some Sonatines for Piano and other materials of similar nature. This developed into some work in collecting materials and transcribing them but it has surely paid in dividends for better playing.

The next procedure was the development of other combinations including a double woodwind Quartet—two Flutes, two Oboes, two Clarinets and two Bassoons. Later adding two French Horns making a double Quintet. Finally I added two more Clarinets, an Alto Clarinet and a Bass Clarinet. This year I plan to add two more Clarinets, a Piccolo and a Tympani, making a total of twenty players.

The value of such a combination of woodwind players is: 1) Learning to play in tune. 2) Balancing the playing of first and second parts of each respective instrument. 3) Quality of tone necessary for playing in pairs. 4) General balance of the group, etc.

It is surprising how easy it is to hear one's self in such a group. The reaction of most of the players is that of Quartet and Quintet playing because every tone is heard. Each tone out of tune, held too long, not long enough or not balanced, sticks out like a sore thumb, hence, it is impossible to "sluff" with your playing. It means to the woodwind player just what a string Orchestra means to a string player—Except the woodwinds have more tone color. There are ten different qualities of sound instead of the usual five heard in the string Orchestra.

The possibilities of woodwind combinations are many. My last transcription was an Oboe Solo with the accompaniment of two B-flat and two Bass Clarinets. A modern French number suitable for most any program but primarily constructed for the betterment of woodwind players.

It is also surprising to note the different qualities of tone color in the Sextet of two Oboes, two English Horns and two Bassoons.

Most teachers will tell you of the great value of duet playing. This is primarily the motive of the WOODWIND WORKSHOP as most all of the instruments are in pairs and the materials should be so written—Otherwise we are avoiding the purpose of the program.

The materials can be made interesting. I have made some original compositions for the group. Also transcriptions of old folk tunes—both Foreign and American. There are any number of Public Domain compositions suitable for transcriptions. As I stated earlier in the column — It has taken time to prepare materials for this program but again let me say it pays off in dividends toward better woodwind players. Especially so for the Double Reed player in the smaller combinations such as Quartets for two Oboes and two Bassoons. If you have an English Horn in your organization be sure to include it in some Quintets for two Oboes, English Horn and two Bassoons. This will prove to be very interesting to the student as well as the development of better playing on these instruments.

Sincerely hope every one had an enjoyable Summer and now back to the routine of school activities. Let's wet up the old Double Reeds and set a goal for better playing on our respective instruments. So long for now and let me have more of your fine letters.

Announcing

THE ARRIVAL OF

PAUL GERARD

PARIS, FRANCE

OBOES

ENGLISH HORNS

CLARINETS

PLATEAU &
OPEN RING

PLATEAU

BOEHM
SYSTEM

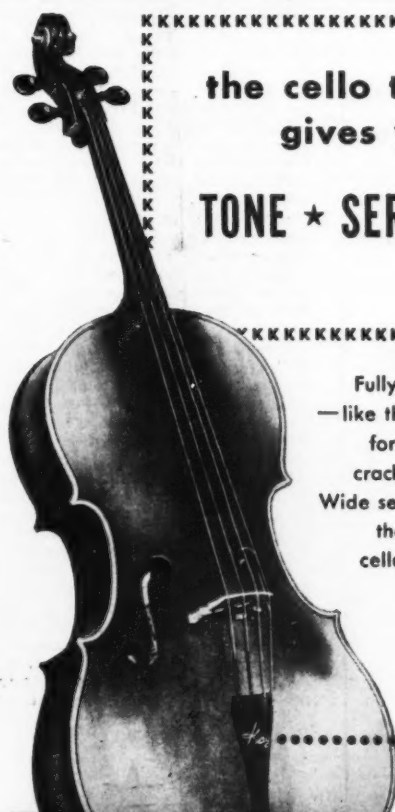
These imported French instruments are absolutely certified to be the genuine article known and acknowledged the world over to be the finest made.

If your dealer cannot supply, write us direct for information.

E. Chiassarini and Co.

1595 BROADWAY

NEW YORK 19, N. Y.



the cello that
gives you both...

TONE ★ SERVICEABILITY

Fully arched top and back
—like the Old Masters'—
for rich, full tone. Laminated
crackproof construction.
Wide selection of models, from
the \$82.50 student
cello to the \$180 "Supreme."
At all music stores.



KAY MUSICAL INSTRUMENT COMPANY, CHICAGO 17, ILLINOIS

Bandmasters!



**THE SOUSAPHONE
CHAIR-STAND**

- Supports all sizes and makes of Sousaphones.
- Adjustable to all size players.
- Player sits in normal and approved manner.
- Instrument is kept in its normal concert or marching position.
- Chair-Stand serves as rack when instrument is not in use.
- A must item for the young beginner or girl sousaphonist.

Write to us for information regarding other especially built WENGER school music equipment.

**Wenger
Music Equipment Company
OWATONNA, MINNESOTA**

MAYBE A DIFFERENT MOUTHPIECE

will do it... clear up the

"stuffy highs" he complains about.

And maybe NOT! Chances are

his trumpet is at fault. Let

him try a Martin—the extra range

trumpet used by dozens of

today's top artists.



**Prospect for
a new MARTIN!**

Franchise particulars available from...
MARTIN BAND INSTRUMENT CO., ELKHART, INDIANA

How to Play the Flute

**Let Me Answer
Your Flute Questions**

Send them to
Rex Elton Fair
957 South Corona St.,
Denver 9, Colorado

GREETINGS

By the time the September issue of *The SCHOOL MUSICIAN* reaches you vacation time will have passed into history, at least for the most of us. Your columnist is writing this at the Buckhorn Mountain Guest Ranch, northwest of Fort Collins, Colorado. While so doing the wife and daughters are out on a trail in the wilds of the good old Rocky Mountains, traveling via horseback. We only wish that all of our readers could enjoy the beauty and quiet surrounding of this lovely spot. Last night (August 3rd) some sixty or seventy of us were gathered in the main lodge. In the center of this huge room was a cheery fire casting its good will and cheer among all of us, along with most interesting and ever changing shadow pictures upon the walls. The fires are built under a large sheet-iron guard, shaped just like the Indian teepee, with a huge smokestack carrying the smoke out through the roof. Such an arrangement is ideal, in that it makes it possible for all the guests to gather around in a circle, and have fun, and have fun we did. For over a half hour after dinner (we call it good old-fashioned "supper" out here) we were entertained by Ed Kealsay, singing cowboy songs to the accompaniment of his guitar. Mrs. Fair and daughter, Yvonne, then took over for awhile and our jolly crowd seemed to enjoy their fun and "dramatic capers," even as they enjoyed such as that themselves. Then our splendid host, Walter Turle, of Chicago, Illinois, announced that Rex Elton Fair would entertain them with his flute. When we said to Walter that "we no gotta de flute," he made another announcement. He said, "Folks, you are all invited to gather at the highest pinnacle to be found in these mountains at daylight tomorrow morning. Reason? We are going to entertain Rex at a necktie party. We are going to hang him until he is three times dead." Following that, we felt that we simply had to do something, so suggested that we all sing together. Virginia Horton of Chicago was at the piano, and did a most wonderful job of playing any and every song that was requested with not a single note to guide her. Virginia is no faker either. She is a real student, and plays the classics as well as all other music. Well and anyhow, everyone had so much fun that they forgot to go to bed until the wee small hours of the morning. None felt like getting up before daybreak and so



OUT HERE in Colorado our aims and ideals of music education are higher than Pike's Peak. Yet we regard music as an everyday necessity to everyone and we joyfully give our time and patience to those who seek to express themselves musically.

R.E.F.'s neck was saved. Next year, should we be invited to again gather around the fire up here, the "life saver" will be in evidence, and should Mr. Turle ask us to play, the reply will be "Oh yes, Walter, we gotta de flute this time."

FLUTE POPULARITY GROWING

Surely the above headline is one of truth. Never during the summer months have we received so many questions, so many in fact, that we feel the necessity of giving the rest of this column to answering them.

**SHOULD YOUR NEW PICCOLO BE A
D FLAT OR A C**

This question has been asked by many of our readers. Time was, when if one wanted to play in both band and orchestra it was almost necessary that he have both, and that was because almost all band scores included parts for the D flat piccolo only. That is no longer true. Most of our publishers are including a C piccolo part in their scores. There is one exception that we wish our publishers would remedy, and that is: Most of the better piccolo solos with band accompaniment are arranged and written for the D flat instrument only. The reason for the almost exclusive D flat parts of long ago, was adhered to in order to keep the piccolo parts in easier keys. It seems to us, that with all the advantages that our young players now enjoy by the way of instruction, that this is no longer necessary. So far as the piccolo solos are concerned, they might be written in C-G or D, and the other parts arranged accordingly. Publishers please take notice. If you will do this we feel sure that you will eventually feel that your efforts,



and the
will be
we know
orchestra
As per
turers,
There a
like to
so, they
the C
cannot
of con
C or
buying

Many
their tr
ing the
ble is
tempts
sembles
The co
be set
of an
bouchu
then le
high D
flat, a
then th
of the
fault c
it is w
the thr
each o
little a
Keep l
have t
in (tov
them)
apt to
upper
It flat,
site eff
adjust
churc
the key
decided
necessa
front t
the hea
dent p
has an
the lo
upper
courage
When
a prop
up the
reface
extra
a phys
was in
of fift
lessons
ing les
doing
aged.
we kn
play t
had a
happy,
finding
phoned
ents to
was st
fun) a
some
delight
demon
then le
tone a
next fo
more
in two
entered
contest
an A,
suitabl
to play
do kee

and the expense to which you are put, will be adequately cared for. Of course we know that all piccolo parts for the orchestra are written for the C piccolo. As pertaining to our piccolo manufacturers, there is this that might be said. There are many young flutists who would like to play piccolo, but should they do so, they feel that they should have both the C and D flat. This, many of them cannot afford. Consequently this state of confusion (as to whether to buy a C or a D flat), prevents them from buying either.

TUNING THE FLUTE

Many of our readers have told us of their troubles that have to do with keeping their flute section in tune. This trouble is particularly dominant when attempts are made for any kind of flute ensembles. Above all, please keep this in mind. The cork in the flute head-joint should be set at $17\frac{1}{2}$ millimeters (or $11/16$ ths of an inch) from the center of the embouchure (blow hole). After doing this, then let the student play low, middle and high D. Should the middle D be a trifle flat, and the upper D decidedly flat, then this is probably due to some fault of the player. In such instances, if this fault can be corrected in no other way, it is well to push the cork forward until the three Ds are in perfect tune with each other. This usually requires very little alteration from the original rule. Keep in mind too, that many students have the habit of turning their flutes in (towards them) or out (away from them) at certain registers. This is more apt to take place when playing in the upper register. To turn the flute is makes it flat, while to turn it out has the opposite effect. In most instances it is well to adjust the head-joint so that the embouchure comes squarely on top, in line with the keys. In case that the student has a decided "overbite" then it often becomes necessary to turn the flute head out. If the front teeth come squarely together, then the head-joint must be turned in. If a student prospect should come to you who has an "undershod" bite, that is where the lower teeth protrude beyond the upper ones, then in fairness to all, discourage them from playing the flute. Whenever we are confronted with such a proposition we encourage them to take up the clarinet. If agreeable to that, we reface a good mouthpiece to give it an extra short "lay." A short lay for such a physical condition works perfectly. It was in October 1943 that a young lady of fifteen came to our studio for flute lessons. She said that she had been taking lessons for two years but was not doing very well and was quite discouraged. Upon examination of her mouth, we knew very well that she could never play the flute very well. However, she had a lesson, and left feeling pretty happy, as we did not tell her of our findings. After her departure, we telephoned her mother and invited both parents to her next lesson. After the lesson was started we asked her if (just for fun) she wouldn't like to try to make some tones on the clarinet. She was delighted with the idea. We gave her a demonstration of tone production, and then let her try it. She got a beautiful tone at about the third trial. Within the next forty-five minutes she was playing more clarinet than she had played flute in two years. The following spring she entered the annual grade school music contest, and if you please, came out with an A, placing in first division. Physical suitability is most necessary if one is to play the flute, and play it well. Please do keep this in mind.

You'll love this **NEW** game of Music Building!

**Easy to teach—
3 simple steps!**

It's fascinating, this "Game of Music Building" with the Song Flute. These "3 easy steps" assure success. (1) The "Beat Response Method—Teacher's Guide" gives step-by-step plan, keyed to the Classroom Book (2) shown above. With this new method students quickly learn the fundamentals of music. Book (3) brings advanced playing. Perfect pre-band instruction.

EASY TO LEARN. The Song Flute taught by this "Beat Response Method" originated by E. J. Fitchhorn, is the easiest of all elementary instruments to master. Method is acclaimed by many as the most advanced ever published. Music books (right) contain many popular and standard numbers for Song Flute groups and classes.

Only the SONG FLUTE has all these features: Easy to blow. Built in key of C. Plays chromatics. Pure, flute-like tone. Natural position of tone holes. Uniform intonation. No tuning needed.

Any child can play this instrument. Get started now in the greatest of all music making school games. Write for free copy of "How to Create New Interest in Your Grade School Music Classes". It tells the whole Song Flute Story. Send a postal today.

Song Flute
Now Only **50c**
Choice of 4 Colors

The Song Flute Company

Division of C. G. CONN LTD.
630 S. Wabash Ave., Dept. 922
Chicago 5, Ill.

Wm. S. Haynes Co.



MAKERS OF HIGH GRADE BOEHM FLUTES
AND PICCOLOS

108 MASSACHUSETTS AVE.

BOSTON, MASS.

"THE TONE HEARD 'ROUND THE WORLD"

TROMBONE SOLOS... Personally Recorded By

JAROSLAV "JERRY" CIMERA

America's Foremost
Trombone Artist
and Teacher

and ERNEST PECHIN'S RECORDED

Double and Triple Tongue Course for Cornet and Trumpet Solo Recording by
E. Pechin and Carroll Martin

Trombone Solos Recorded by Cimer's Star Pupils

Write for Free Folder—JERRY CIMERA, 819 Home Avenue, Oak Park, Illinois

PIANO-BREAKS!

Adaptable to Violin, Clarinet, Sax, etc.

Our Monthly Break Bulletin is full of hot breaks, figures and boogie effects so you can improvise extra choruses of Hit-parade tunes. Send 20c for a copy or \$2 for 12 months. Mention if teacher.

CHRISTENSEN SCHOOL OF POPULAR MUSIC
Studio A, P. O. Box 185, Wheaton, Ill.

FLUTISTS

STUDY FLUTE WITH A PROFESSIONAL
FLUTIST BY MAIL BY MEANS OF A
WIRE RECORDER.

WRITE FOR FULL PARTICULARS

DOLING FLUTE STUDIO
1901 EAST 97TH ST. CLEVELAND 6, OHIO

Do Not Let Your Subscription Expire



New Models of RAMPONE

Clarinets & Trumpets
are now available.

These easy playing instruments
are just right for Schools and
Students. Ask your dealer for
a demonstration.

Imported by:

**WORLDWIDE MUSICAL
INSTRUMENT CO., INC.**

123 William St.

New York, N. Y.

QUICK SERVICE

**Band Instrument
Repair!**

• PLATING • LACQUERING

• REBUILDING AND REFITTING VALVES

• PARTS MADE FOR OLD INSTRUMENTS

• Repair work by factory trained men using factory methods. Gold and Silver finishes; sandblast, polish, or satin.

Estimates furnished • All work guaranteed

Lewis
PLATING COMPANY

231 Trinity Avenue Atlanta, Ga.

How to Play the French Horn

Intricacies of the French Horn Simplified

By Philip W. L. Cox, Jr.
8403 N. Johnswood Drive
Portland 3, Oregon



THIS BUSY little vacation band of an also small Oregon school is one of several conducted by Mr. Cox during the summer. Notice the excellent balance of the horn section, three on the right in the second row.

How can anyone write on French Horn matters for eight years? Simple. Enough new ideas pop up in this unsolved instrument to keep your columnist busy trying to weed out those you'd like to have now, and those you'd enjoy later.

Then there is the matter of repetitions. Haven't you heard about the single B₃ horn before? And the use of the B₃ part of the double horn? And changing your F horn to a B₃ horn? Have you done it yet? Have you even considered it yet? That's why certain repeating is necessary. Nothing will simplify horn headaches like B₃ horn.

Reviewing the interesting correspondence that the mailman unloads, I could make six neat piles. Letters from beginning students, from advanced students, from school instructors who don't play horn, from school instructors who do, from professional hornists, and from professional horn teachers.

Occasional enterprising publishers and manufacturers write your horn column for suggestions on their product, or write in response to your columnist inquiries. But most correspondence is from active horn players and teachers who make up the six piles of mail.

Only trouble is, each group wants the column tailored to its taste. More pep for the beginners, more detail for the advanced, more ideas for the no-play teachers, more defense for the do-play teachers, more lay-off (whatatrynado, Cox) for the professionals, more authority for the big-time teachers.

In self-defense I might limit the contents of your horn column quoting writers one against the other. Then where'd you be? You'd have a single F in one hand, a single B₃ in the other, a double horn handy in case of need, and you'd stop these horns first by the transpose-up

method, then at the same time by the transpose-down method.

Be thankful for a 24-hour-a-day partiality to French Horn which, while it keeps one person broke and on the move year after year, gives horn fans ideas to "take it or leave it." Do your valves stick? Want an idea to prevent sticking and wearing out of bearings? Do your horn students or colleagues play crudely? Want ideas to make them aware of their needs?

Your horn representative in the music education picture owes it to you to defend the abuses of this instrument which do not ordinarily come to your attention. Do you know that band parts for French Horn are more unmusical than parts written for less musical instruments? Sure you do. Do you know that the kind of French Horn school children find themselves with is too intricate for most of them? Sure you do.

But do you know that contests injure growth of French Horn playing by lack of understood standards which the teacher and the student must train to meet? But do you know that more students have to be forced or seduced into playing French Horn than most any other band instrument? But do you know that French Horn is likely to be the first voice lost from the band when depressions and decreased appropriations appear. But do you know that the teacher, too, won't be far behind in the list of losses?

Some of these things are outside of the field of French Horn? If French Horn is just fingerings and hand-positions, yes. If French Horn is a tool which in the hands of the musically aware student can create art in sound, no. Anything which interferes or avoids regarding horn manufacture, horn music, or horn instruction, is inside the field of French Horn.

Since French Horn suffers more than most other band instruments from inadequacies of manufacture, music, and training, your attempt to correct at least the training (possibly the music, and even possibly the instrument) will pave the way for similar improvements in other instruments presumably well in hand.

Other instruments? Please Mr. Cox, stay in your department. But this column in all sincerity measures other instruments by the same yardstick which measures French Horn. Does it sound good? Today, tomorrow and the next day? Still good when interpreted differently? Does the listener "feel" anything or is he treated to volume, velocity, and sight-reading?

You students and your teachers have French Horn instruments that produce a scale of some kind. You have music which at least makes it sound that you are part of a band. It is up to you to revise entirely and at once your conception of French Horn training for the masses. In doing this you approach more closely than ever before the likelihood of satisfying musicianship, the very thing that we permit to make our student and teacher music life unbearable.

Desire to use an instrument, disturbances within one's person, and controls voluntarily applied, all make the instrumental musician. Does the entire horn section desire to play French Horn, even when the bell rings for the band to go home? Do they look like there was any emotional disturbance behind that girl's mask of sophistication, and that boy's deadpan expression, or this girl's docile look, or that boy's mischievous stare? Does each player have a facial musculature that shows marksmanship in the first entrance, and a posture that shows breath under internal pressure in both pianissimo and fortissimo?

To both student and teacher, in each other's presence, this column advises you to drag music teaching out into the open. The student should bring all his gripes based on other classes as well to a meeting. The teacher should present what he has been trained to do (not how he was trained, remember the higher the education the weaker the teaching!). With a student presiding (band president, student-council president, or other neutral) attempt to reach a decision on what the year's work should include to satisfy in part the adolescent nature of the student and the adult nature of the teacher. Both are needed, and each needs the other's support.

In preparation for horn students putting me, your columnist, on the carpet, I have armed myself with more and more ideas, which are more and more remote from the established (unfortunately so) French Horn instruction of method books, etudes, contest solos, and one-way classic literature.

To work in my studio means to try to enjoy your own playing, then enable others to enjoy it, too. To help both worthy goals are a collection of gadgets, mouthpieces to carve, dice to throw, hoses to blow on, clarinet mouthpieces to squawk, fifes to wheeze, drumsticks to bounce, mirrors to look into, straws to puff on, popular pieces, records of good and poor examples of taste in horn performances.

Fun, yes, serious fun. There is a reason behind it. The student desires to use his horn. There is an emotional disturbance between the desire to please self and to please others. Control of the conflict within is evident in the face and posture.

Do I have enemies for my pains?

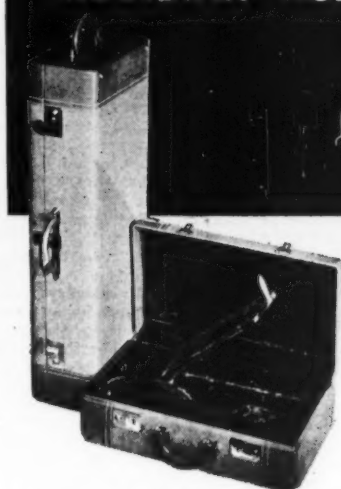
Friendly enemies, kindly advisors who know what is the custom, what is correct, and how to show a financial gain. For friends I have students who will play their horns, clarinets, and drums long after myself, my advisors, and contemporaries can no longer be on the scene, in person.

Who'll join in the venture? What student will show his instructor this month's column? What teacher will seek a chance

to let his students plan the year's work with him? It takes students and parents to preserve a music program in schools, not just the teacher, the administration, remote colleges, and a state department. Improve the weaknesses of a music department, and its strengths should grow even more.

The SCHOOL MUSICIAN is interested, your Horn Column is interested. Keep us posted on your "new" music education.

WHY DOES THE PROFESSIONAL MUSICIAN ASK...IS THE CASE A



Lifton?

THERE ARE REASONS

*Protection
Beauty
Dignity*

Specify LIFTON when ordering from your dealer.

The **LIFTON MFG. CORPORATION**
18 West 18th St., N. Y. 11, N. Y.

An Important Book by ERNST TOCH!

ERNST TOCH, the eminent composer, leader in contemporary music, brilliant teacher, and distinguished scholar, here reexamines the materials and concepts of music. Analyzing and clarifying the fundamental

processes of music, he builds up a new viewpoint, uniformly applicable to music of all kinds and of every period. He unifies the active principles of Harmony, Melody, Counterpoint and Form.

NOT—just another textbook
—more vague generalizations
—a mere rehash of old theories

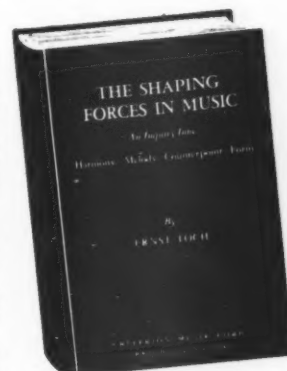
BUT—a reconciliation of the "old" and "new" in music
—a bridge between conventional theory & contemporary composition
—a mine of basic concepts for the teacher, student & composer

For the Teacher—A means of reconciling conventional preparatory work and actual music; of relating traditional music and contemporary. It converts the static rules of musical theory into dynamic principles of musical growth.

For the Student—A stimulating and functional presentation of the principles underlying composition. Bridges the baffling gap between the technical disciplines (harmony, counterpoint, analysis) and free composition.

For the Composer—A challenging and liberating philosophy of the dynamic interaction of musical forces. It substitutes for dry patterns and moulds active methods of organization and workmanship.

For the General Reader—Gives a new orientation toward music as a constantly changing interplay among creative principles. Stimulates participation by the listener in the musical process. Offers insight into the composer's problems and his thinking. Formulates with exquisite clarity and wit.



\$5.00

CRITERION MUSIC CORP. • RKO BLDG., RADIO CITY, NEW YORK 20

AMERICAN HANDBOOK

Number One Number Two

By Mayhew Lake

Two books of outstanding band material for school bands. A varied, well balanced assortment marks the content of each, and a feature throughout is the excellence of Mr. Lake's always interesting arrangements. There are fourteen numbers in each book.

Conductor's Scores, Ea. \$1.00

Parts, Each, 35 cents

OLIVER DITSON CO.

Theodore Presser Co., Distributors
2410 Walnut Street, Philadelphia 1, Pa.

We know that you will be enthusiastic about

« Of Unsung Heroes »

Overture for Band
by C. WALLACE GOULD

Price \$3.00 per full band set

This new and solidly arranged overture is just the thing for your band concert, especially for a patriotic program. Send a check or money order (no stamps) today for your parts. Also—if you haven't already secured parts to these three marches by the same composer

"The Atomic Bomb"
"Wings Across the Sky"
"The Fighting Trojans"

don't fail to order them at once. Upon receipt of your remittance for parts to each march at \$1.00 per full band set, we will send you words designed for your school or organization so that you will have your own new rousing song. Write today to

C. Wallace Gould
Director, Department of Music
Southern State Teachers College
Springfield, S. Dak.
for your parts

DIRECTORS!

Get HARRY L. ALFORD'S FREE Catalog—
"SHARPS and FLATS"
No program complete without one or two of Mr. Alford's famous novelty numbers. Unique harmonies, novel sound effects, comedy ideas. Try "STEP AHEAD," Mr. Alford's last arrangement, you'll want it. "THE WEDDING OF HEINIE & KATHERINA," "NERO," "HUNGRY FIVE" SETS, and "I'LL BE SEEN' YOU," a comedy number designed to get the band off stage. Many others included. Send for FREE copy today!
HARRY L. ALFORD STUDIOS, 100 N. State St., Chicago, Ill.

Two Fine Numbers for Girls' Choir

"I THANK THEE LORD"
*"NEVER GOOD-BY"

(*On the New York State 1949 Listing)

GURLEY-CLASGENS, INC.

UTICA 2, N. Y.

Sample copies sent on request

How to Compose and Arrange

The Composers and Arrangers Corner

By C. Wallace Gould

Director, Dept. of Music
Southern State Teachers College
Springfield, South Dakota

Recently I received a letter from Mr. John Klynyn of Gorham, New York in which he expresses an interest in this column. He writes, "I am confused . . . by the interpretation of the copyright laws in relation to arrangers. The copyright laws specifically forbid the copying or arranging of copyrighted songs, and yet thousands and thousands of arrangements are made every year, both of jazz and classical copyrighted songs. Are these professional arrangers liable to prosecution under the law, or am I misinterpreting the whole business?"

I wish that I felt that I was qualified to give you an authoritative answer to your question, Mr. Klynyn, but I know that I am not. I personally hold several copyrights in my own name but other than going through the necessary steps in order to obtain these I have never fully explored the subject of copyright regulations. Probably the best thing for you to do should you desire complete information on this subject would be to write to The Librarian of Congress, Copyright Office, Washington, D. C. and state your problem. No doubt the return mail would bring you pamphlets and other information about the copyright laws.

Without the consent of the original copyright owner, I know that I would not think of making any form of arrangement of another's composition. In fact I would not make any arrangement of anyone's composition, published or unpublished, unless I had the proper authority to do so. The copyright laws as they stand at present were designed to protect composers and authors from unjust infringement on their works. When one takes into consideration the tremendous amount of labor involved in creative activity, one cannot help but feel that protection is absolutely essential if authors and composers are to be expected to continue engaging in turning out new works. Profits, by and large, to the average author and composer from creative writing are small despite the general public belief to the contrary. For this reason, if for no other, there must be laws to protect the writer so that his creative efforts can continue to bring him some margin of profit and thereby justify his continuing in his worthwhile activity of serving the race.

The person who creates the original idea should certainly be entitled to a richer reward than the individual who merely makes a new arrangement of it, even though the making of new arrangements does often take a considerable amount of time and energy. Certainly a fair percentage of the profits from an arrangement of a previously copyrighted work should be given to the original composer of the work. It is my understanding that the law is specific in this direction. I cannot, therefore, see how special arrangements could be made of

jazz or classical copyrighted works without payment of royalties to the copyright owner.

Last winter I attended a Bandmasters' clinic in Brookings at The South Dakota State College. While there, my good friend Mr. Arne Larson, Director of the High School Band of Brookings, invited me to visit him at his home. I had heard that he had an outstanding collection of ancient instruments, but I was amazed at what I saw.

The house is full, from top to bottom, of brass, woodwind, string, and percussion instruments of every type and description. There were ophicleides, recorders, sackbuts, and many other ancient instruments that most of us have read about in history books but have rarely had the chance to see. There were Viola da Gambas as well as many other string

Band Directors. Attention
AVAILABLE NOW!

GOLDEN STATE BAND BOOK

by
CHARLES HATHAWAY
(One of America's Top Arrangers)

Standard Instrumentation

Conductor (full score) \$1.00

Other Books . . . 35¢ ea.

ORDER TODAY!

From Your Dealer or Direct

ABB EY
MUSIC CO.

6533 HOLLYWOOD BLVD. • HOLLYWOOD 28, CALIF.

FLUTISTS
CLARINETISTS

Send for CATALOG No. 4 & 5
—the world's largest catalog of
music for woodwinds.

New Numbers Are Being Constantly Added

THE CUNDY-BETTONY CO., INC.
Boston 14, Mass.

instrum
string i
spinets
great J
played
ago. Th
number
all long
cornet,
and tub

If yo
of Broo
you to
outstan
will be
know th
have b

Speak
it ever
been m
in the
the flu
only th
piccolo
however
general
types.

Recen
cussion
visibili
Appare
titude
phemou
And ye
strume
greater
retaine

I don
who ar
inet as
the mo
that it
certain

Certa
what d
of sixt
B flat
haps e
most t
does n
respon
hold it
B flat

For
that if
take th
could
inet as
orous
made
increa
instru

I fe
desirat
anced
I am,
keep t
to enli
that s
ments
will h

With
future,
away
sant u
that I
strume
the ba
not it
me, to
sages
nothin
throug
tween
the br
my o
the re
by an

instrument precursors of the extant string instruments of today. There were spinets and harpsichords such as the great Johann Sebastian Bach must have played upon over two hundred years ago. There were almost an innumerable number of early brass horns that have all long since been supplanted by the cornet, trumpet, French Horn, trombone, and tuba of today.

If you are ever in the neighborhood of Brookings, South Dakota, let me urge you to drop in and see Mr. Larson's outstanding collection. I know that he will be glad to show it to you, and I know that you will consider the visit to have been well worth your while.

Speaking of ancient instruments, has it ever occurred to you that there have been many more instruments discarded in the past than are in use today? Take the flute, for instance. Today we use only the soprano flute in C and the two piccolos in C and D flat. At one time, however, a full family of flutes were in general use including alto, tenor and bass types.

Recently there has been much discussion among band men as to the advisability of discarding the alto clarinet. Apparently some musicians take the attitude that it is nothing short of blasphemous to even consider such a move. And yet in times past we find that instruments have been discarded with greater frequency than they have been retained.

I don't know that I am among those who are eager to discard the alto clarinet as a member in good standing from the modern band. I am inclined to feel that it should be retained but only under certain conditions.

Certainly it does seem to be somewhat disproportionate to have in a band of sixty or so players, say eight first B flat clarinets, eight second, and perhaps eight third clarinets against the most two alto clarinets. The alto clarinet does not have a sufficiently greater corresponding volume of tone to be able to hold its own against such a battery of B flat clarinets.

For this reason, I am inclined to think that if arrangers are to be expected to take the alto clarinet, and perhaps this could be made to include the bass clarinet as well, seriously in the future, vigorous efforts are going to have to be made on the part of band directors to increase the number of players of these instruments in their bands.

I feel very strongly that it is very desirable to have a complete and balanced family of clarinets in our bands. I am, therefore inclined to say, let us keep the alto clarinet but let us strive to enlarge our alto clarinet sections so that an arranger in making arrangements in the future will feel that he will have a balanced clarinet section.

With more emphasis on reeds in the future, it will be possible for us to get away from the monotonous and incessant use of the brass instruments. Not that I mean by this that the brass instruments are not very important in the band for certainly they are. But is not it a great relief to you, as it is to me, to be able to listen to extended passages in serious band works where nothing but smooth, solid reed tone cuts through? If I had to make a choice between retaining the reeds or retaining the brass alone in a band, I know that my own personal choice would be for the reed instruments because I feel that by and large reed tone is less monotonous.

(Please turn to page 46)

Highlights from the H. C. MILLER BAND CATALOG

With added new instrumentation

Now Published by Volkweins

Debutante overture Myers
Full band with Conductor \$3.00

MARCHES

A Royal Welcome Home Rosenkrans
Colonel Miners Rosenkrans
First Regiment Band Atkisson
Remembrance of Colonel Miner Rosenkrans
R. M. B. Jarrett
Solid Front H. C. Miller
Full Band with Conductor \$1.00 each

The above are Favorites with Band Leaders Everywhere. Stock Up Now. Order today!

Send for Complete H. C. Miller Band List.

VOLKWEIN BROS. Inc.

Music Publishers
PITTSBURGH 22, PA.

NEW

MARCHING and TWIRLING PUBLICATIONS

By Bill Parker

"The Marching Band" Director's Ed. \$1.50
Student's Edition 20c ea., 35 for 6.00
"Drum Major's Manual" 1.25
"Baton Spinning" Vol. I & II, each 1.00

BATON SPINNING MOTION BOOKLETS

Set of 11 for \$1.50

HOOSIER MUSIC HOUSE

1136 Jefferson Ave.

Evansville, Indiana

2 GRIDIRON MARCHES 2

CALL OF FREEDOM BANNER VICTORIOUS

Cliff Barnes arrangements
46 parts & conductor \$1.00
72 parts & conductor \$1.50

Ask your dealer or sent postpaid when accompanied by remittance to

Horace E. Mitchell

14805 Detroit Ave.
Cleveland, O.

CLARINET SOLOS

with piano accompaniments.

A progressive series of solos that are melodious, interesting and original. Starter's Waltz, Grade 1/2, Junior Intermezzo Grade 1, Valse Jeanette Grade 1, Valse Juanita Grade 1, Geraldine Caprice Grade 1 1/2, Zaida Polka Grade 2, Roseland Polka (Air Varié) Grade 3. Maureen Valse Grade 1, (Solo, Duet or Trio), Ida Polka Grade 2, (Solo or Duet).

Price 35c each at your dealers or from
M. A. TRIPPETT, Publisher
Bartlesville, Okla.

BAND UNIFORMS

"That Lead
The Parade"

And Here's Why:

- Custom Tailored to Your Measure
- Finest Workmanship Throughout
- Exclusively 100% All Wool Materials
- Delivery When You Want It
- Absolutely Guaranteed

Write Today for
Details

J. H. LEWIS
Uniform Co.
1024 Filbert Street
Philadelphia 7, Pa.



Uniforms
by
American

Write For
New Folder
in full color



AMERICAN UNIFORM CO.
134 S. Eleventh St.
Phila. 7, Pa.

UNIFORMS
by **OSTWALD**

America's foremost de-
signer and manufac-
turer of Band and
Drum Corps uniforms.

UNIFORMS BY OSTWALD, INC.
Main Office and Plant:
Box 351, Staten Island 1, New York

How to Play the Drums

Percussion, for Band and Orchestra

By Dr. John Paul Jones

Director, Department of Music
Northeastern State College,
Tahlequah, Oklahoma

Greetings again this September after a summer entirely too short—certainly one too short to do all the things I had planned to do and I'll bet it was the same with you. For many of you drummers this has been a summer of inactivity but for others of us, as those on this campus, there has been no time for a vacation. Just one month ago we closed our Summer Music Camp of ninety students from four states. Of this we had an eighty piece band and a seventy voice chorus. Most students took part in both and some working only in piano or string work. But I would wager that those in both chorus and band came out with greater musicianship and a keener musical understanding than did those interested in one field only. Let me urge that if you play then also sing and if you sing then also play. Here, I would like to welcome and congratulate Mr. Frederick Fay Swift on the new department in this fine magazine. Mr. Fay will be a fine editor for the vocal field and I urge all of you to read his writings pronto!

But, back to drums. I am sure our five member percussion section will not mind a few direct observations. As is the average case, our Summer Music Camp band percussion section was made up of both excellent and less experienced players. I will begin with the less experienced and hope some of their problems are the same as some of yours.

Our band rehearsals were held outside and thereby comes one of the first lessons in drumming—watch those drum heads! They are not too plentiful and certainly not cheap so if you find it necessary to leave a drum out in the open, be sure to leave it in a shady place and certainly not in the direct sunlight. For safety sake, loosen the heads a little. We lost a good head because a drummer did not understand this. In the case of the tympani, the heads should be left under tension. In the band room this tension may be with pedal full down but outside on a hot day do not use too much tension. This caused a question by one of the drummers: "Why keep tension on the tympani heads and not on the snare drum?" The reason for this is that the tympano is a tunable drum and there must be some leeway in the looseness of the head so that both low and high notes can be reached. If the head is allowed to stand without tension for some time the head has a tendency to draw up or to take up whatever slack there is. This prevents you from having a head loose enough to play the lower tones.

Now to cymbals. One director brought a pair of good Turkish cymbals with wooden handles. Now, really, I have no serious objection to handles of wood but I do object to the manner in which they are usually fastened on to the cymbals.

Try these Mr. Drummer



Easy to Read - Easy to Play

Price 75c (Coin or M.O.)

"Charley" Wilcoxon Drum Shop
349 The Arcade, Cleveland 14, Ohio

145 UNIFORMS

Beautifully Pictured
in COLORS

Two Style
Books

No. 460

No. 440

88 Uniforms
for
Municipal,
Legion Bands
and other
Uniformed
Organizations

37 Uniforms
for
School,
College,
University
Bands

CLOTH...
60 Shades
12 Qualities

If desired, we will DESIGN
uniform especially for you.
School and Band Banners,
Flags, Throwing Flags.
• Special Folder in Colors.

DeMOULIN Bros. & Co.
GREENVILLE, ILLINOIS

UNIFORMS

Style, Quality, Value

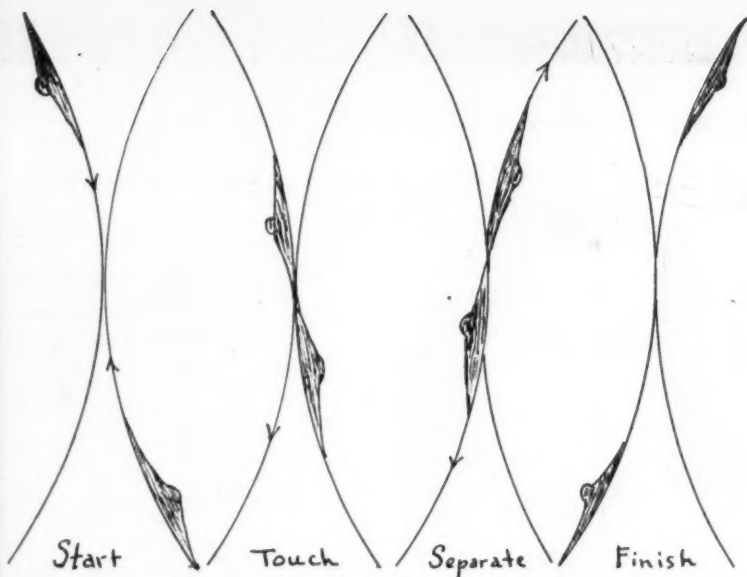
BANDS — MAJORETTES

Marching Lights

Belts	Flags
Boots	Gloves
Braids	Plumes
Buttons	Spats
Caps	Suspenders
Emblems	Ties

LOUIS G. BAINE & SON

39 West Adams Chicago 3, Illinois



In the above pair of cymbals the bolts were too long, so long in fact that they

UNIFORMS



**Specializing in
Designing
EXCLUSIVE
Band and Orchestra
Attire**

Tell us what you have in mind. We will design and submit sketches and designs.

Marcus Ruben, Inc.
Dept. 8, 625 So. State St.
Chicago 5, Illinois



Better Quality SCHOOL BAND UNIFORMS

Styled and Tailored to
Your Order

- All Wool Fabrics
- Cotton Gabardines
- Skinner's Satin
- Prompt Shipments

WRITE FOR CATALOGUE

STANBURY-PETERSON CO.

210 W. 8TH ST., KANSAS CITY 6, MISSOURI



ESTABLISHED 1890

Makers of
**HIGH GRADE
UNIFORMS**

Competitive Prices

GELHAAR
UNIFORM COMPANY
KANSAS CITY, MISSOURI

WHITE FOR FREE
CATALOGUE
AMERICAN UNIFORMS
400 CH. 1000

extended beyond the cymbal. The result was a constant hitting or clipping of one cymbal against the bolt of the other. After noticing this, I immediately had the bolts cut to the proper length. If wooden handles must be used, do not bolt them solidly to the cymbal but shop around in the auto supply store until you find some fairly soft rubber washers or soft rubber which may be used as such. Oftentimes you will have to cut what you need from some rubber automotive gadget. This rubber will act as a cushion between the handle and the cymbal on the convex side and between the nut and washer on the concave side. This rubber cushion on both sides is forced in and around the bolt under pressure of the nut so that no metal touches the cymbal and it is free to rock in any direction, yet is firmly held in place. Of course, leather straps are preferred to handles, generally.

We have made it a policy to encourage the drummers to alternate on all the percussion instruments and it is surprising how many drummers feel that the good Maker above intended them to play on one instrument and one instrument only. This must be so because so few have a wide knowledge of the great variety of percussion instruments. So when it came to playing the cymbals considerable instruction was necessary especially after a director picked up the cymbals and played through a march by clanging them directly together with a horizontal motion. The result was a beautiful tin pan lid effect plus some questions as to the proper manner of cymbal playing. Here pictured are four movements illustrating good cymbal movement:

SEE ILLUSTRATION

While the drummer is concerned with sustaining the tone, the cymbal player is often concerned with stopping the tone. When the cymbal tone is to be stopped, do so by bringing the two cymbals directly back to the body immediately after they are struck.

Now, the above cymbal suggestions seem elementary and rather unnecessary but the need for more percussion instruction is evident whether it is Oklahoma or New York. Where can the director get this instruction? Primarily in the college which teaches him his major

**SMART STYLING
FINE TAILORING
LONG WEAR**

Make Craddock America's Outstanding Uniform Value

• Year after year, America's leading school bands choose Craddock Uniforms because they are "tops" in style, design, appearance, fit, and workmanship. All factors considered, Craddock uniforms cost less per year to own—afford greater personal pride and satisfaction. Buy Craddock, the choice of champions.



• "The Craddock Bandsman"—check full of practical, original uniform design ideas is available without charge to superintendents, principals and band directors only. Others, \$1.50 per copy.



**The
CRADDOCK
UNIFORMS**

CRADDOCK BUILDING KANSAS CITY, MO.

What Your Tailor?

Let your answer be
Ed. V. Price & Co.

famous for 53 years for

QUALITY UNIFORMS

tailored-to-order

We specialize in uniforms for
**BANDS — DRUM CORPS
ORCHESTRAS
MAJORETTES — etc.**

A complete service by a
Nationally Known house.

Write for Catalogue



Ed. V. Price & Co.

2300 West Wabansia Ave.
Chicago 47, Ill.

Wool Felt **CHEVRONS** All Colors

Army or West Point Style
IDEAL FOR AWARDS
Write for Prices and Sample

F. R. BEEMER
17477 Norton Ave. Lakewood 7, Ohio

How to Play the Accordion

Let's Hear More *Accordions* in the SCHOOLS

By Anna Largent

213 Williams St., Aurora, Illinois

Hello every one. Hope you all enjoyed a nice vacation, and ready for a year of constructive work. Recently I had a visit with a famous artist and derived great benefit from his talk on what to look for in a good teacher.

Young Teachers

Many inexperienced young teachers who have just graduated from College, are disappointed because students do not rush to their door, for in their own mind, haven't they learned all there is to know about teaching. They begin to feel there exists a deep seated prejudice against them.

This of course is not true, but the fact is that parents have more confidence in a teacher who has proved himself through years of experience, and naturally his work should be better. The same is true if a young doctor, or lawyer starts his profession, you are likely to be cautious in employing him until he has given evidence of his skill.

Teachers who have worked in the field for years, have built up a deep knowledge, that younger men or women, however proficient cannot touch. A young attorney may believe he can take care of any kind of a legal case that comes up, but one cannot help but feel that years of practical experience are worth more than all the youthful theory put together. The fact remains that the real know-how in the musical field is based on practical experience.

The Show Must Go On

The first thing that a young teacher must learn is that regardless of what happens in presenting his or her first student recital, "the show must go on." Sometimes one of the very best pupils may be taken ill and you feel that your program will have lost its high light, just forget about it and go on with the program and nine chances out of ten, the other pupils will come through with flying colors and your concert is a great success. Just as long as a teacher has plenty of enthusiasm and a spirit of whole hearted love for their instrument, that teacher will go places.

Chicago Tribune Festival

On August 14th the Chicago Festival was again the scene of many accordion bands taking part in the massed band performance of "Zacatecas" in Soldier Field. Wish we could have more of these get-togethers of accordion instruments and their directors, for Festivals on non competing basis.

Questions and Answers

Dear Mrs. Largent: I am considered a very good player, but here is what the public does not know. I cannot read by sight, which hinders my playing with an orchestra. If I have heard a piece first then I can get through with it, otherwise I will stumble pitifully through a number. What can I do to help me read music readily? *Frank C. (Wisconsin).*

Answer: I believe you are weak on fundamentals. A very good plan would be to start playing and memorizing major and minor scales, chords and rhythmic patterns. Purchase a book of solos



I BELIEVE school music directors are coming around to a more liberal acceptance of the piano accordion as an essential instrument in any ensemble. It lends color and charm that even several other instruments cannot produce. More music is being written for bands and orchestras with accordion parts. And incidentally my 80 per cent Accordion Band Class B repeated its record of superior rating in the Chicagoland Music Festival this year.

that you never saw before and every day open the book to a page and read by sight.

Dear Mrs. Largent: I am a young teacher and would like some information from you. I talked to one of your pupils and read their lesson sheet, which I thought very fine as you had all instructions written in full detail for her to follow. How do I get a lesson sheet of this kind? *Carol N. (Chicago).*

Answer: This lesson sheet you speak of is my own idea and you can have lesson sheets printed up according to your own needs. I will say that it will save a great many questions and a great many denials of "I don't remember you telling me to practice this or that."

Dear Mrs. Largent: We have purchased a new expensive accordion and it has many tonal effects, such as flute, piccolo, bassoon, oboe, organ, etc., and we are at a loss of when to use these tonal changes. *Mrs. Francis T. (Detroit).*

Answer: Your instructor will tell you when and where to make the changes in any certain piece. The bassoon is the real bass instrument of a woodwind section and is also a major third lower than a Bass Clarinet. In an accordion band, to have a section play with the bassoon effect gives the band good balance.

Dear Mrs. Largent: We are ready to purchase uniforms for our accordion band and will you supply us with the names of firms that make outfits for accordionists. *Sam DeS. (Iowa).*

Answer: I am sure if you will write to the Uniform Firms that are advertised in the School Musician, you will get all the help in designing and information in getting your group outfitted.

JENCO ELECTRIC VIBRA BELLS



Mfgd. by
G. C. JENKINS CO.
DECATUR, ILLINOIS

ACCORDIONS

New and Used All Makes

Write for Franchise for
**MELOTONE
ACCORDIONS
MASSIMINO
ACCORDION CO.**
7046 HARPER AVE.
DETROIT 11, MICH.



DALBEY OILS

For Slides and Valves

Perfect lubrication for slides and valves. Long lasting; smooth as velvet; will not gum; prevents corrosion and wear.

Sold at All Music Stores

25c



MAKE INSTRUMENTS
LAST LONGER...with

HOLTON ELECTRIC OIL

Dependable lubrication reduces wear . . . prevents corrosion . . . keeps valves responsive. Use the Electric Oil that matches the high standards of the HOLTON instrument line. Buy it from your music dealer—

with Plain Cap 25c with Drop Applicator 30c

FRANK HOLTON & CO.
EKAHORN WISCONSIN

Classified

INSTRUMENTS AND REPAIRS

VIOLINS—DEEP, MELLOW, SOULFUL. Incomparable handmade instruments, produced by GUSTAV HENNING himself. Master Violin craftsman. Artistically made, possessed of rich exquisite tone, used by thousands of Students and Professionals. Our easy payment plan brings this famous Violin within the range of any purse. Write today for booklet and complete details. GUSTAV S. HENNING, 1106 N. 49th, Seattle, Wash.

"BANDMASTERS AND MUSIC SUPERVISORS"—ask for our "Free List" and discounts to "Schools and Teachers" on "Band and Orchestra Instruments" — "Guitars" — "Accordions" — "Harmonicas". S. M. Rudolph's, Atchison, Kansas.

BAND INSTRUMENT repair service. Valves rebuilt, Oboes and bassoons our specialty. Plating, lacquering, and overhauls. Expert workmanship and fifteen day service. References and free estimates gladly furnished. Stephenson Band Repair Co., 115 North Newton, Alberta Lea, Minnesota.

BAND DIRECTORS and School Music Supervisors—"1000 New and Reconditioned Instruments"—Save 15% to 40% on Trumpets—Trombones—French Horns—Baritones—E♭ and B♭ Basses and Sousaphones—Clarinets—Saxophones—Oboes—Bassoons—Drums—Violins—Accessories—"Finest of Repairing—Plating—Lacquering". Send for Lists and Confidential discounts to Schools—Supervisors—Universities—Colleges. "Your inquiry will bring Service and Satisfaction at a Saving". Manufacturers—Direct Importers—Wholesalers—Retailers since 1911. Gaetz Music House, 53 W. Long St., Columbus, Ohio.

WM. S. HAYNES D-flat Piccolo and case. Write for our Bargain List. SCOTT'S MUSIC, Box 549, Clovis, New Mexico.

FOR SALE: GL Pan-American E♭ sousaphone \$150, Silver P-American B♭ \$250, both in fine shape. Selmer balanced action tenor sax in perfect shape, \$395. Robert Welty, High School, Columbia City, Ind.

ITALIAN VIOLINS at a price you can afford. Hand Made. New, Old. Lowest prices anywhere—\$65 up. Suburban Music, 643 Stuyvesant Ave., Irvington, N. J.

FOR SALE: Bassoon, Heckel system. Like New. New case, 2 locals, handrest. Price: \$550.00. Hans Meuser, Principal Bassoon, Cincinnati Symphony Orchestra, 3531 Vine Crest Place, Cincinnati 20, Ohio.

SCHOOL BAND INSTRUMENTS: 20% to 30% Discounts. Closing out \$6000.00 Stock. Includes Conn B♭ Recording Bass, Single F-E♭ French Horn, Reynolds Bell Front Baritone Horn, Selmer-Paris E♭ Alto Saxophone, Conn—Buescher—Holton Saxophones, 25 New 1st Line Trumpets, Cornets, Trombones, DeLuxe Cases. Special \$79.50. Mountjoy Music House, 1629 South Park, Sedalia, Missouri.

FOR SALE: Genuine New Heckel Bassoon Locals. Nr: 2 for sale, \$20.00 each. Also a limited amount of genuine Heckel Bassoon Mutes. \$5.00 each. Hans Meuser, Bassoon Principal, Cincinnati Symphony Orchestra, 3531 Vine Crest Place, Cincinnati 20, Ohio.

BANDMASTERS ATTENTION. We are specializing in equipping school bands and orchestras. Our list of new and used instruments is ready to be sent to you upon request. Over 400 instruments ready to be sent you on request. If we don't have it, we can get it. Complete repair service on all instruments. Band Lamps, rain equipment for complete band and instruments. Full details on request. Crestline Music Shop, Crestline, Ohio.

INST. & REPAIRS—Cont.

CALLING ALL BAND DIRECTORS: Rental plan with option to purchase available on new and reconditioned band and orchestra instruments. Write for our 24 page catalog which we will forward upon request. Nappe Music House, 2536 Devon Avenue, Chicago 45, Illinois.

HUNDREDS of reconditioned and new instruments just what schools are looking for ranging in price from \$57.50 up. Big stock of sousaphones from \$195.00 up. Upright Bass horns from \$89.50 up. Baritone horns from \$72.50 up. Alto horns and mellophones—\$54.50 up. Hundreds of saxophones from \$49.50 up—C melodies, sopranos, altos, tenors, baritones, etc. Large selection of bass and alto clarinets, oboes, bassoons at low school prices. Write us for free Bargain List. Adelson's Musical Instrument Exchange, 446 Michigan Ave., Detroit 26, Mich.

WE HAVE HUNDREDS of guaranteed rebuilt and new Band and Orchestra instruments, and accessories ready for immediate shipment. Heckel and Conservatory Bassoons, Bass and alto clarinets, English horns, Conservatory and Military oboes. Wm. S. Haynes Flutes and piccolos, Ludwig Tympani, Deagan Vibraphones, Zildjian cymbals, chimes. Large stock of standard name sousaphones, bell front and upright alto and baritone horns, upright and recording bass horns, mellophones, single and double French horns, in good hard cases. Large selection of clarinets, cornets, trumpets, saxophones, alto, tenor C melody, soprano, baritone and bass. New School Budget Payment Plans, now available. Write us about your requirements. We will ship on approval same day as order is received. Meyer's specializes in equipping school bands and orchestras. Let a specialist quote you on your requirements. From "A Single Instrument To a Whole Band." Write for Meyer's Pre-View of Bargains—Fall and Winter Edition 1948. Meyer's Musical Exchange Co., 454 Michigan Avenue, Detroit, Mich.

REED MAKING

OBOES—REEDS: I will make your reeds as the ones I use in Cincinnati Symphony, easy, beautiful tone, perfect pitch: \$1.50, 6 for \$8.00. Used Lore oboe, Conservatory, excellent condition: \$240.00; also other makes. French cane and all reed making materials and tools. Andre Andraud, 6409 Orchard Lane, Cincinnati 13, Ohio.

HAND MADE BASSOON REEDS \$2.00, oboe reeds, \$1.50. Specialists in oboe and bassoon repairs, reed tools, woodwind music. Free catalogue. Jack Spratt, Old Greenwich, Conn.

BASSOON REEDS—The Ferrell Bassoon Reeds nationally known among school bassoonists for their satisfactory service, are again available. Made from that fine quality Genuine French Cane. 4 reeds—\$3.80; \$11 doz. John E. Ferrell, 3509 Juniata Street, St. Louis, (18) Mo. (Bassoonist with St. Louis Symphony Orchestra).

BASSOON REEDS. Handmade by first bassoonist United States Marine Band. \$1 each. William Koch, 1403 West Virginia Ave., N.E., Washington, D. C.

WALDO OBOE REEDS—handmade, selected cane, easy blowing, beautiful tone, perfect pitch, \$1.25 each, 3 for \$3.25. Individually packed. Sold direct only. Maxim Waldo, 1475 Grand Concourse, Bronx, New York.

OBOE REEDS—Handmade, French type, best quality and performance. Paris Conservatory measurements. Price, \$1.25 each, 3 for \$3.50. Joseph Ruth, 3145 N. Lawndale, Chicago 18, Illinois.

WANTED TO BUY

WE WILL PAY HIGH PRICES for your musical instruments. Especially need metal, wood and ebonite clarinets, flutes, oboes, bassoons, French horns, baritone horns, saxophones of all kinds, bass and alto clarinets, sousaphones, piccolos, alto horns—(need 50 sousaphones). Write us what you have or send in for cash appraisal. We will pay transportation charges. Adelson's Musical Instrument Exchange, 446 Michigan Ave., Detroit 26, Michigan.

WE WANT YOUR MUSICAL INSTRUMENT! We will pay the highest prices for trumpets, cornets, saxophones, metal, wood and ebonite clarinets, oboes, bassoons, flutes, French horns, baritone horns, alto and bass clarinets, trombones, bass horns, etc. Write or send us your instrument for the highest cash or trade in appraisal. We will pay transportation charges. Meyer's Musical Exchange Co., 454-L Michigan, Detroit 26, Michigan.

See Next Page for More Interesting Bargains



JESSE FRENCH GOES TO COLLEGE

It is no news that a musical education and a Jesse French piano go together as naturally as a tie goes with a shirt. But this example from Texas is new. Miss Louise Rowell, Head of the Piano Music Department at Sam Houston State Teachers' College, Huntsville, Texas, is shown in her private office with one of the fourteen ebonized Jesse French Rhapsody models recently purchased by the College.

CHIRON VIBRATOR REEDS

(Reg. U.S. Pat. Off.)



FOR SAXOPHONE AND CLARINET
10 Different Strengths . . . From
No. 1 Soft to No. 5½ Hard.

● ● ●
AGAIN IMPORTED FROM FRANCE.

Ask Your Dealer

H. Chiron Co., Inc., 1650 Broadway, N.Y.C.
Deru Reeds, made in France, now available.

How We Broke the Age Limit for Our Band

(Begins on Page 8)

earned the school letter was given. Following is a schedule of points in our merit system:

I believe it is usually the custom to wait until the end of the school year to award letters, but in working with elementary pupils, I have found it a great incentive to the other students to present the letters as soon as they are earned, rather than to wait until the end of the year. The sense of competition is so strong at this age, that if one student earns a letter others will make the supreme effort to earn one. This solves the problem of getting them to practice regularly. Our first three letters were awarded in mid-January.

Two sixty-minute periods a week, of school time, were set aside for band practice. In addition to these periods, on Mondays for about thirty minutes after school was dismissed, those playing saxophones received special help; on Tuesdays, after school, the trumpet players were given an extra session; on Wednesdays, the drummers were helped, and so on, until each group had its special help. This was not as great a task as it may seem at first thought, for,

Classified Continued

UNIFORMS

FOR SALE: 57 used black and gold band uniforms with 2 majorette costumes to match. For further information address the Business Manager, University of Tulsa, Tulsa 4, Oklahoma.

BROWN AND WHITE college band uniforms, used, for sale. Pershing cap, coat, white shoulder cord, pants. Make offer. 50 suits. George Strickling, Case Inst. Technology, Cleveland, Ohio.

BEAUTIFUL SET (42) Uniforms, maroon, black and gold. (41) Shaks. Poms. (Two) Directors Suits. (4) Majorettes. Entire lot—Excellent Condition, \$400.00. Fifty white (new) Military Coats, \$75.00. (40) Purple Capes, \$50.00. (20) Green Capes, \$20.00. (30) Purple Gold Jackets, New, \$60.00. (22) Maroon Gold Coats, \$44.00. Band Caps Made To Order, all colors \$2.50. Majorette Costumes assorted colors \$5.00 up. White Fur Shaks, \$6.00. Two Batons \$8.00. Gold, Green Shaks \$4.00. Red Band Caps \$2.50. (20) (A.F.M.) Black Coats, \$50.00. Tuxedo doublebreast Suits, New, \$35.00. Orchestra Coats, white doublebreast \$4.00. Shawl collar White Coats \$8.00. Leaders Coats, assorted colors, \$8.00. Tuxedo pants (used) cleaned, pressed, \$6.00. Every Size. Full dress suits (Tails) \$35.00. Directors Coats \$7.00. Caps \$2.50. Mess Jackets \$3.00. Costumes, Wigs, Curtains, Drapes. Stamp brings list. WALLACE, 2416 N. Halsted, Chicago, Illinois.

FORTY-FIVE junior high size Craddock Uniforms, Army Officer Style. Crimson Coats, Caps, white trim; Gray Trousers. Earl Loessel, Handy High School, Bay City, Michigan.

FOR SALE: Medium size white drum majors finest quality uniform brand new cost \$95 will sacrifice. Mrs. Paul Morsches, Columbia City, Indiana.

UNIFORMS FOR SALE: 48 Royal Blue whipcord single-breasted, lapel gold trimmed uniforms, fair condition. White Sam Brown belts. Pershing caps. Three gold, blue trimmed twirlers uniforms with shaks to match. Make us an offer. S. R. Clark, Principal, Sheridan High School, Sheridan, Wyoming.

MISCELLANEOUS

FOR SALE: Famous Band Music Library consisting of 84 Overtures; 84 Selections; 94 Misc. Classic; 278 Misc. Light; 48 Waltzes. Will sell cheap if taken at once. Write R. J. Tack, P. O. Box T, Spencer, Wisconsin, for catalog and price.

FOR SALE: General music, record, and piano store in central Florida. The only music store in town. Five year lease with renewal on new modern building. Will take about \$25,000 to buy inventory and notes. Write Box 481, Leesburg, Florida—"Where the big bass bite."

CAN YOU COMPOSE? I'll arrange your music ready to be played and published. Send me your melody for free advice and prices. Ed Chenette, Durham, Oklahoma.

WOODWIND MUSICIANS—Sell our woodwind musical specialties. Ten calls daily bring \$100 weekly guaranteed, plus big commissions. Car essential. Write Educational Sales Company, Box 731, Madison, Wisconsin.

BAND DIRECTORS: To aid you in meeting your responsibilities of advising your students and selecting the best for them, as well as for your school, we invite you to write us for our new Sales-Instrumentation Plan. It will save money for your students and yourself. It will pay you to investigate. When replying ask for "The Sales-Instrumentation Plan" by name. Meyer's Musical Exchange Co., 454-L Michigan Ave., Detroit, Michigan.

FRENCH HORN mastery. HORN STUDENT AID Kit seven devices teaching, proving, horn progress. \$10 with instructions. BRASS STUDENT AID Kit simplified. \$5. Philip Cox, 8403 N. Johnswood Drive, Portland 3, Oregon.

Rates

15c for each word per insertion; 25 words for \$3.00 (10c each additional word), or 50 words for \$5.00, (5c each additional word.)



after the three months were up, all sections were playing well enough that we could dispense with the extra sessions. No, I did not receive extra pay for after-hours work. I mean, I did not receive money for overtime, but after the group began to "blossom" and were invited out to play for several important outside occasions, I was repaid in a manner not measured by dollars and cents. In all, we played for eight outside occasions in our city, and were invited away from home for one engagement.

I do not assume to offer advice to full time music supervisors on how to organize an elementary school band, but direct these suggestions to part-time music teachers, like myself, who may be hesitating to start a band in their elementary schools. If, in passing, there are any helpful suggestions to supervisors, I am happy for them to use them.

I have no way of knowing whether or not I have shortened my life ten years, but if so, the joy and satisfaction in the accomplishments of my pupils has purchased those years.

Percussion Column

(Begins on Page 42)

and minor field and instrument. That's why I say again, drummers, if you are interested in majoring in percussion do not fail to check your college on its opportunities and possibilities in this field.

We have uncovered a wealth of ideas and material in our directors' workshop during the camp and next month I shall write of some of these as they pertain to drums. 'Tis good to get back with you and to talk to you again but, like you, I'd like a little more time before starting school and if it weren't for our new music building I think I'd take it.

Arrangers Column

(Begins on Page 40)

nous than is brass tone. Fortunately, of course, we are not obliged to make such a choice and one of the charming features of our modern band is that it offers such a fine variety of tone colors, brass as well as woodwind.

I am greatly appreciative of the many letters that I have been receiving from readers of this column. It is easy to see that there is a great deal of interest among band directors and players in the serious art of composition and arranging. I am eager to explore with you the many aspects of this most interesting field and I trust that if I have not thus far delved into the particular phase of composition and arranging in which you are most interested, that I may in the future. Please continue to write and let me have your views pro and con. Thus may I continue to make this column worthwhile to all of us.

See you next month.

p, all
that
a ses-
extra
man, I
time,
'blos-
ay for
ons. I
sured
played
city,
ne for

ice to
ow to
band,
part-
, who
nd in
paes-
stions
them

nether
e ten
tisfac-
of my
rs.

That's
ou are
ion do
on its
n this

f ideas
rkshop
I shall
pertain
k with
ut, like
before
or our
te it.

unately,
o make
arming
that it
colors.

e many
g from
easy to
interest
in the
arrang-
th you
Inter-
I have
rticular
ging in
that I
inue to
ws pro
o make
us.